

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

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The Editor's Attic

The Frontispiece

THIS month's Frontispiece offers an important link connecting two rather widely separated discussions in ANTIQUES — the first, entitled *The Fishing Lady and Boston Common*, by Helen Bowen, published in the issue of August, 1923;* the second, last month's editorial comment on a Charles I pattern for an embroidered book cover. In essence, the latter was to the effect that embroidery workers of the seventeenth and eighteenth centuries — if not earlier — seldom originated, or even adapted, their patterns; but, like their present-day sisters, availed themselves of outlines professionally prepared.†

Such opinion finds further confirmation in the petit-point panel now reproduced in the Frontispiece. In this example the foundation material is a fine canvas, which, had the work ever been completed, would have been altogether obscured by wool stitchery, later to be framed in walnut with a carved and gilded inner border and a double arched top. For some reason, however, only a portion of this particular canvas had been covered when the enterprise was interrupted, never to be resumed. Even in the reproduction it is possible to perceive many of the printed outlines still innocent of the needle.

Dating, probably, between 1700 and 1750,‡ this needlework fragment not only offers evidence of the continuance during the eighteenth century of patternmaking methods common to the seventeenth, but illuminates and is illuminated by the so-called Fishing Lady series of similar embroideries described by Miss Bowen.

At the outset it leaves small ground for doubt that all the panels in this series were wrought on strips of ready-printed

canvas, which, in some instances, were elongated to embrace several scenes apparently representative of the seasons, in others, were contracted to accommodate a smaller and less ambitious composition. One of these larger strips, belonging to Francis Hill Bigelow, includes the ever-popular Fishing Lady, a group of dancing peasants, and, at the extreme right, almost precisely the May-time episode of the Frontispiece panel. The Bigelow embroidery omits the flower-picking damsel who kneels at the left of the Frontispiece, and it further displays a different arrangement of plants and animals. Both works, however, must, without serious question, be credited to the same general group of designs and probably to the same pattern publisher.

The Attic uses the term *publisher* advisedly. It is far from likely that such complicated figure and landscape arrangements could have been assembled by the embroiderer from a book of miscellaneous motives. The possibility of such an operation is further belied by the precision of outline in the still exposed portions of the canvas of the Frontispiece. Here is obviously professional work, achieved by some process of printing or pouncing which may have involved the employment of a considerable number of individual wood blocks or tracing sheets composed to meet the specific requirements of the client.

These embroideries of the Fishing Lady group — perhaps nine in all — appear to have been executed in the American Colonies. But that the designs represent Colonial inventiveness does not follow. Whether or not transferred to canvas in this country, the originals were almost certainly an importation from abroad, probably from England, though possibly from the Low Countries.

An Exception in Block Fronts

THE block front, while freely employed by New England cabinetmakers for desks, secretaries, chests-on-chests, and cases of drawers, is rarely encountered on pieces of furniture elevated high above the floor on slender legs. Just why this is so, it would be idle to conjecture. That such lofty blocking may have involved difficulties in frame

* See ANTIQUES, Vol. IV, p. 70.

† In 1527 Peter Quinty of Cologne, Germany, published a pattern book for embroideries. Similar works appeared almost simultaneously in France and Italy. According to Jourdain's *English Secular Embroidery*, the Bodleian Library at Oxford preserves a copy of a catalogue of prints and pictures, in sheets and half sheets, issued by Peter Stent of London. Among his subjects are the four seasons of the year. In 1770 *The Lady's Magazine* began publication with free patterns for embroidery, which, that journal observed, would "cost double at the haberdasher."

‡ The costumes of the figures indicate the period 1700-1715. The only reason for suggesting so late a date as 1750 is a specimen of the same class of embroidery signed by Mary Avery in 1748. In this case, however, we probably have a delayed use of an old and long treasured design.



Fig. 1 — TWO VIEWS OF A BLOCK-FRONT LOWBOY

Of walnut. Exemplifying an extremely rare use of the block motive. Not improbably an early Newport piece.
At present loaned to the Rhode Island School of Design, Providence.

design seems not unlikely. Wallace Nutting, in his *Furniture Treasury* (Fig. 342), illustrates a block-front cherry highboy which, though probably unique of its kind, must have caused its maker no end of trouble, and, in the end, apparently conquered him so completely that he made no attempt to adjust either the apron or the pediment of his piece to the jutting tiers of drawers between them.

No such criticism, however, applies to the equally rare lowboy now illustrated through the courtesy of its owner, Walter D. Brownell of Providence, Rhode Island. Here, indeed, we have a piece of blocking as completely conceived as any that may be found in the larger and heavier pieces of the Newport school, and carried out with a degree of precision which belies any suggestion of experimentalism.

Yet it appears to be early. Instead of being fitted with the one long upper drawer and three short lower drawers common to the bandy-legged lowboys of the Queen Anne and Chippendale periods, it preserves a three-drawer arrangement strongly reminiscent of the trumpet-legged pieces of the William and Mary era. It displays, too, the characteristically deep apron and strongly accentuated central arch of the earlier time. Furthermore, it is of walnut, apparently in deference to pre-mahogany tradition. Such a piece can hardly have been made much later than 1740.

The lowboy was found, some years since, by Mr. Brownell in an old Newport home, where it had long been treated without the reverence due either to its age or its rarity. Its top still bears the mark of the Victorian whatnot shelves wherewith it was, at one time, adorned. And in other respects it has suffered damage. Most of the cock bead which trimmed the scrolled apron has been torn away; though its former line may be traced by a neat sequence of brad holes. The drops are renewals. The original central drawer may have found its way to the kindling pile; at any rate, its void was subsequently sealed with a fixed concave member. The interior of the case, too, has, at some past

period, undergone minor repairs. For the rest, however, the piece is obviously intact. Exceptionally rare, though probably not quite unique among surviving specimens of block-front furniture, this fine lowboy may reasonably be attributed to the Newport school of cabinetmakers, and hence, without much doubt, to some member of the indefatigable Townsend tribe.

Three Famille Rose Canton Enamels

FAMILIARITY with Chinese porcelain dinner and tea services shaped to meet the exigencies of European table manners, and bearing ornamentation of obviously foreign inspiration, does not insure concurrent knowledge of Chinese enameled glass whose decoration occasionally introduced European figures, or of those so-called Canton enamels on copper which were embellished with designs obviously calculated to rejoice occidental eyes.

Specimens of Chinese enameled glass, so Doctor G. C. Williamson tells us in his recent volume *The Book of Famille Rose*, are most rare. Surviving objects in old Canton enamel, of sorts, are fairly common, though usually in a somewhat battered condition. The great majority are strictly Chinese in motive and treatment.

The three Canton enamels here illustrated, from the personal collection of Francis Mallett of London, are, however, in an entirely different category from the usual run. In quality of decoration two of them certainly outrank anything yet published in the field of European-market Chinese porcelains. The third at least equals the normal porcelain average.

The finest of the trio is the cup and saucer bearing charmingly painted vintage scenes surrounded with an elaborate and exquisitely wrought frame of scrolls, fruits, and flowers. In these dainty pictures, no doubt carefully copied from a Dutch original, there is no hint of



Fig. 2 — CUP AND SAUCER OF CANTON ENAMEL (c. 1750)

Both pieces have adaptations of the same exquisitely painted vintage scene in a scrolled frame enriched with an elaborate fruit and floral design, known as "The Hundred Flowers." They should be compared with the porcelain vase, Plate LXIV of Hobson's *Later Ceramic Wares of China*.

awkwardness or hesitation in the delineation of the delicate figures or of the landscape with its cloud-flecked sky. Neither in the artist's touch nor in his draftsman-ship is there more than a suspicion of Chinese feeling. The framing, on the other hand, essentially Chinese in character, recalls the luscious complexity of cloisonné enamels.

Almost, though not quite, as

praiseworthy as this cup and saucer is the snuffbox lid on which the enameler has depicted a young mother, with her child and a female companion, seated in the midst of a park, among whose depths rises a many-gabled Dutch mansion. Perhaps later by some years than the vintage cup and saucer above, this box should be compared with a somewhat similarly decorated bottle from the Martin-Hurst collection* — a piece declared by Mr. Hobson of the British Museum to be of the greatest rarity. That this bottle and the snuffbox here pictured received their enrichment from the same hand there can be little or no doubt.

* See Doctor G. C. Williamson's *The Book of Famille Rose*, Plate XL.



Fig. 4 — CUP AND SAUCER OF CANTON ENAMEL (second half, eighteenth century)

Quite in the method of contemporary pictorial porcelains, though the subject eludes identification.



Fig. 3 — SNUFF OR TOILET BOX LID OF CANTON ENAMEL (eighteenth century)

Neither in its central medallion nor in its Hundred-Flower enframing quite so finely executed as the vintage cup and saucer; but, nevertheless, of exceptional excellence.

John Cotton Dana

THE death of John Cotton Dana, Librarian of the Newark Library and Director of the Newark Museum, which occurred July twenty-first, deprives America of one of its most vivid and influential personalities in the field of literature and art. Mr. Dana was possessed of unusual executive abilities, which had been intensified by years of experience as an engineer. Fundamentally, how-

ever, he was a great teacher, a great expositor. It was not enough for him to maintain the Library and the Museum in his charge merely as static repositories of past achievement. They must, he believed, be constantly operative as dynamic forces in the community life. And such, under his guidance, they became. Many of the methods which Mr. Dana employed, many of the original and, at the time, daring experiments which he inaugurated have since become accepted commonplaces. Hence, while his personal activities were confined chiefly to his New Jersey bailiwick, the fruits of his vision and his tireless energy have been enjoyed by dwellers in countless other places throughout the United States.

Old English Books of Furniture and Decoration*

The collection of the late Howard Reifsnyder †

By FISKE KIMBALL

Director of the Pennsylvania Museum

AS an aid in the study of antique furniture, the importance of early engraved works contemporary with the styles they illustrate scarcely requires emphasis. The very terms employed to designate the styles of English furniture since 1750 are derived from the names of men who published books in addition to making furniture. Chippendale, Hepplewhite, and Sheraton owe their present fame less to any superiority as makers — Goodison, Bradburn, Norman, and Sedding enjoyed even higher patronage — than to the fact that they issued engravings of their designs. On such publications largely rests not only the possibility of closely dating old furniture, but likewise the attribution of certain pieces to individual masters.

Although books by the three most celebrated English designers are not difficult to find, and some have even been reprinted in facsimile, those of a number of other designers are but rarely encountered, either in libraries or in the old bookshops. Some of them, indeed, are

known only by a single copy.

The first published designs for furniture which may, in any sense, be called English are those of Daniel Marot, a French Huguenot, who, following the revocation of the Edict of Nantes (1685), brought the Louis XIV style to Holland, became court decorator to William, Prince of Orange, and, after that monarch's accession to the throne of England, in 1689, signed himself *Architecte de roy de le Grandes Bretagne*. It is in his plates (Fig. 1) that we see the origins of the William and Mary style.

In the reign of George I, Italian influence was exerted by two groups, the Italian stucco workers imported by Leoni and Gibbs, and the Palladian, or "Venetian", school in architecture, sponsored by the Earl of Burlington, and carried over into decoration by his protégé, William Kent. A product of the first group was the little-known book by Gaetano Brunetti, *Sixty Different Sorts of Ornaments* (1736) — the next after Marot's plates in order of time. Although most of Brunetti's plates show only shields or cartouches, six are devoted to furniture: pier tables, chairs (more purely Italian, perhaps, than any executed in England), and mirror frames of a type well known in the early Georgian period (Fig. 2).

The style of Kent is reflected in the plates of William Jones' *The Gentleman's or Builder's Companion* (1739), in

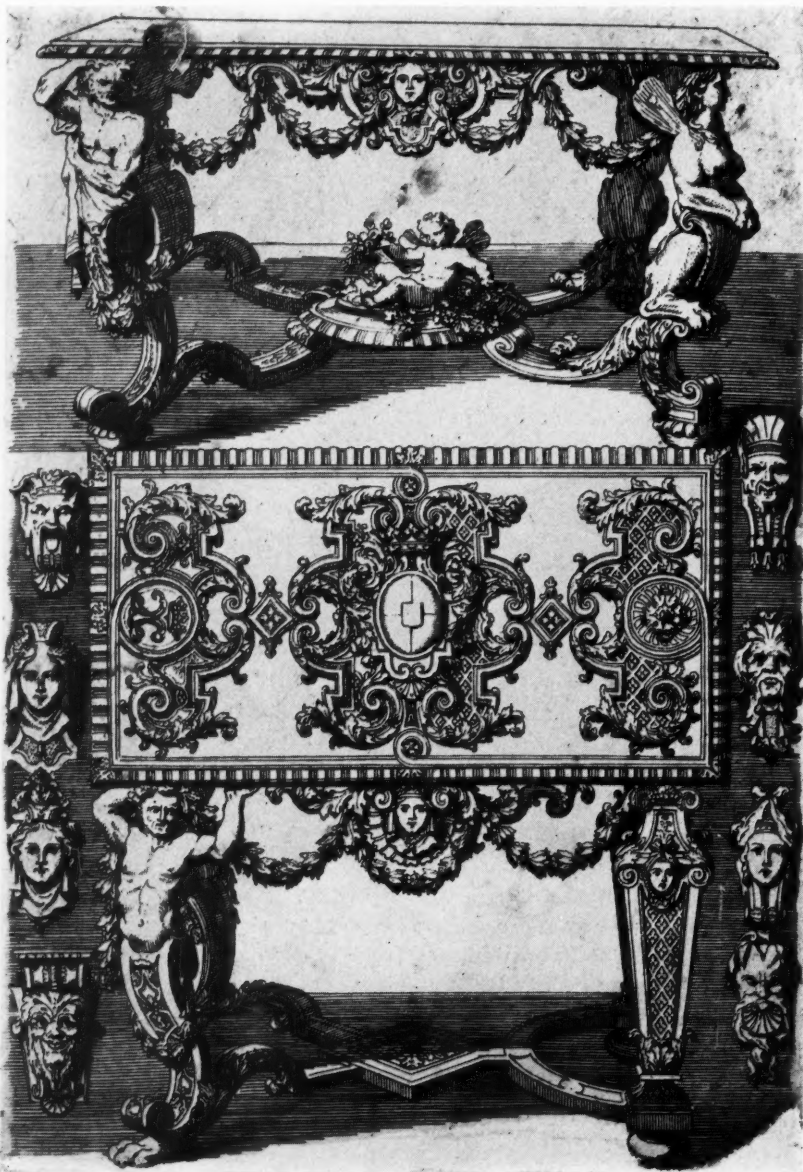


Fig. 1 — TABLES BY DANIEL MAROT (1685-1689)

The table and the elaborate supporting frame of the cabinet below show alternative leg treatments.

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† The late Howard Reifsnyder was a collector of books as well as of furniture. Particularly was he interested in the publications issued by the eighteenth-century cabinetmakers of England. His collection in this field was, in size and completeness, second only to that of the Victoria and Albert Museum in London. It was dispersed, in April of the present year, at the American Art Galleries; but before that event, indeed before Mr. Reifsnyder's death, Mr. Kimball was privileged to make a study of the cabinetmakers' books and to photograph a number of their early plates. To that circumstance *ANTIQUES* owes the opportunity to print these notes. — *The Editor*.

which, besides "Gateways . . . Pavilions . . . Chimney-Pieces," are certain plates of "slab tables, pier glasses, or tabernacle frames" (Fig. 3). This work anticipated by five years the publication of Kent's own designs for furniture in John Vardy's book *Some Designs of Mr. Inigo Jones and Mr. Wm. Kent* (1744). In the latter volume are illustrated the heavy architectural types of tables, bookcases and chairs created to harmonize with the monumental character of the great contemporary English country palaces such as Houghton and Holkham. Simplified versions, still strongly architectural in character, were given by Batty Langley in his *Treasury of Designs* (1745) (Fig. 4).

By this time the influence of the French *rocaille* work under Louis XV was beginning to be felt in England. It was first reflected, between 1740 and 1752, in the rare and fugitive publications of Matthias Lock and H. Copland (Fig. 5). These designers were the forerunners of Chippendale, whose famous folio *The Gentleman and Cabinet-Maker's Director*, appeared in parts during 1753 and 1754, with a second edition, identical in content and form, in 1755.

The novelty and chief appeal of Chippendale's plates lay in their inclusion — in addition to carver's pieces such as those of Lock — of a large number of "Useful Designs for Household Furniture," em-

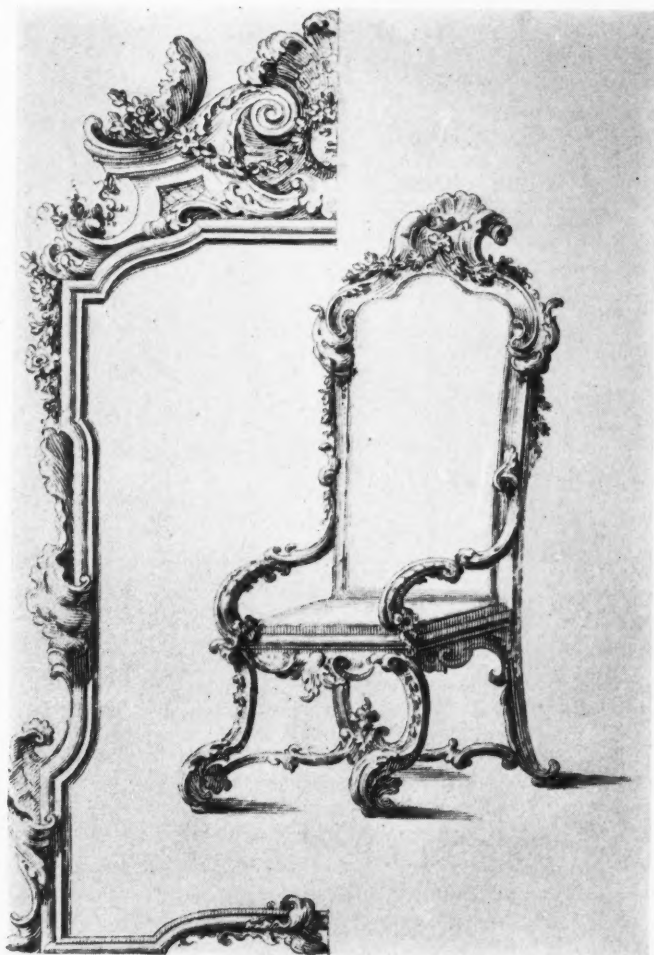


Fig. 2 — CHAIR AND MIRROR FRAME BY GAETANO BRUNETTI (1736)
From the *Sixty Different Sorts of Ornaments*. Strongly Italian in feeling and heavily ornate after the Venetian manner, though published in England. Such designs were liable to modification in actual construction

bracing all manner of case-pieces, among which those embodying Chinese designs were particularly original (Fig. 6). Chairs also were shown in numbers, and of an elegance quite superior to that achieved in Darly's little pioneer work *A New Book of Chinese, Gothic, & Modern Chairs* (1750-1751).

The success of Chippendale's venture encouraged other publications, both by carvers like Thomas Johnson (1755, 1756-1758, 1760, 1761) (Fig. 8), and by cabinetmakers and upholsterers. Thus Ince and Mayhew published their *Universal System of Household Furniture*, a fine folio (Fig. 7), in 1759-1762; and the Society of Upholsterers, its small *Household Furniture* (Fig. 9) in 1760.

Almost simultaneously (1759-1762), Chippendale brought out a third edition of his *Director*, omitting in his title any references to the "Gothic and Chinese tastes," and offering many new designs of a French character, not without a few touches of ornament derived

from the first executed works of Robert Adam. Nevertheless, for yet another dozen years the *rocaille* style lingered in the works of Manwaring (1765, 1766, 1775), and in reprints of Lock and Copland's work (1768-1769).

Meanwhile the new, delicate Classical style of Adam had swept the field. Lock, in his *New Book of Pier Frames* and *New Book of Foliage* (1769), Matthew Darly, in his *Ornamental Architect* (1770), and

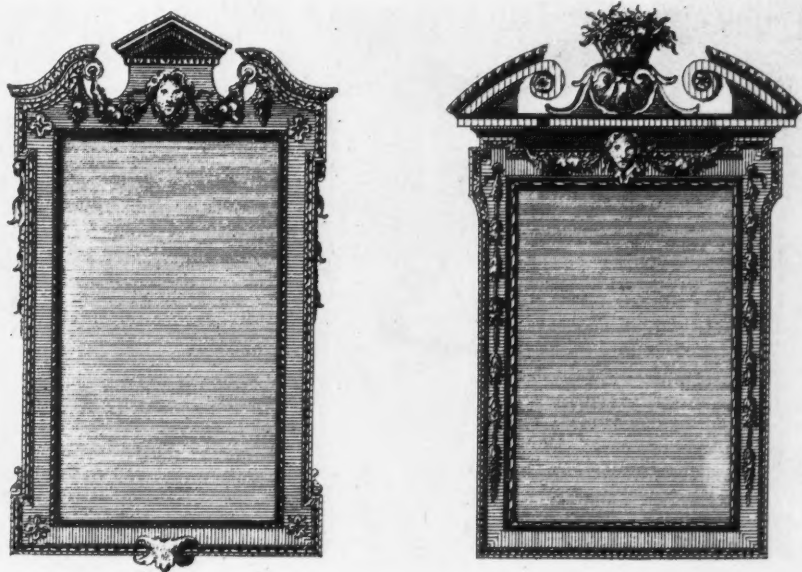


Fig. 3 — MIRROR FRAMES BY WILLIAM JONES (1739)
From the *Gentlemen's or Builder's Companion*. Note how the masks and festoons used by Marot as apron finishes recur here in another position.

Compleat Body of Architecture had anticipated the authoritative folio *Works in Architecture* of Robert and James Adam (1773-1778). Although the first and last of these had included fixed furniture, the style was not thoroughly assimilated by cabinetmakers in general until the time of Hepplewhite (Fig. 10). The three folio editions of *The Cabinet Maker and Upholsterer's Guide* (1788, 1789, and 1794) published by Hepplewhite's widow are virtually identical except for the addition of one plate each, in the same style.

In 1788 also appeared *The Cabinet Makers' London Book of Prices*, in quarto, printed for the London Society of Cabinet Makers, with twenty plates of designs signed *Shearer, del.* (Fig. 11). The second edition, of 1793, had six additional plates signed *Hepplewhite del.*, and three signed *W. Casement del.*, among which no essential differences in character are discernible. The third edition (1803), though the title-page speaks of additions, contains no new plates, and the prices remain the same—within a penny or so here and there.

Thomas Sheraton's quarto *The Cabinet Maker and Upholsterer's Drawing Book* was issued in parts (the last plate numbered 61), with a title-page dated 1791, between August 27, 1791, and February 1, 1793; and the finished work, bought entire, carried a new title-page dated 1793. Primarily a book on geometrical and perspective

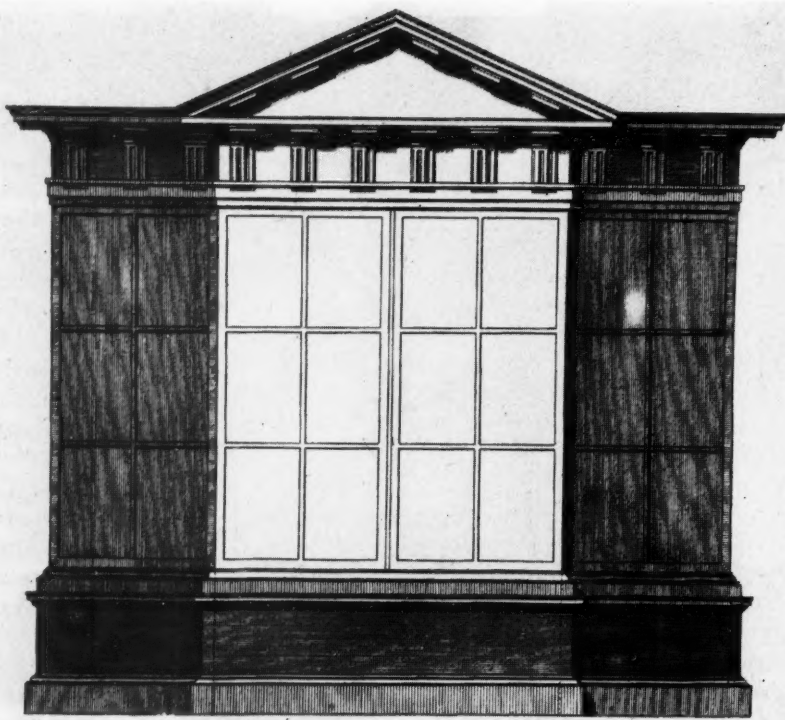


Fig. 4 — BOOKCASE BY BATTY LANGLEY (1745)
From the *Treasury of Designs*. Severely Classic and architectural in conception.

of ornaments, with fourteen plates dated from July 4, 1793 to February 24, 1794; and then eight additional plates to the *Appendix*, the last from September 24, 1794.

This series constituted what was essentially one continuous enterprise, in which successive dates involve no essential variations in style except in the last eight plates, where some shift toward the *Directoire* is visible. The whole series was brought together in a "Third Edition," of 1802, the title-page of which promises one hundred and twenty-two

plates. None of these plates, however, bears a date later than 1794.

But, after the turn of the century, fashion had sufficiently altered to encourage Sheraton to undertake two entirely new works. *The Cabinet Dictionary* appeared in quarto parts during 1802 and 1803, the latter date printed on its title-page. The last plate of the three supplements, on *Geometry, Perspective, and Painting*, is dated

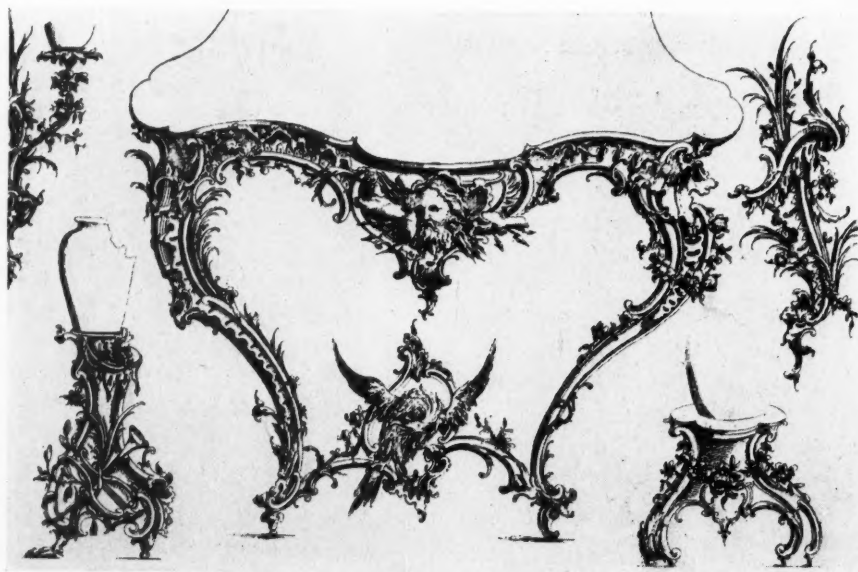


Fig. 5 — PIER TABLE BY MATTHIAS LOCK (1746)
From the *Six Tables*. The curvilinear elements rather ponderously used by Marot, more than half a century earlier, reappear in the lighter and more playful *rocaille* style presaging Chippendale's designs.

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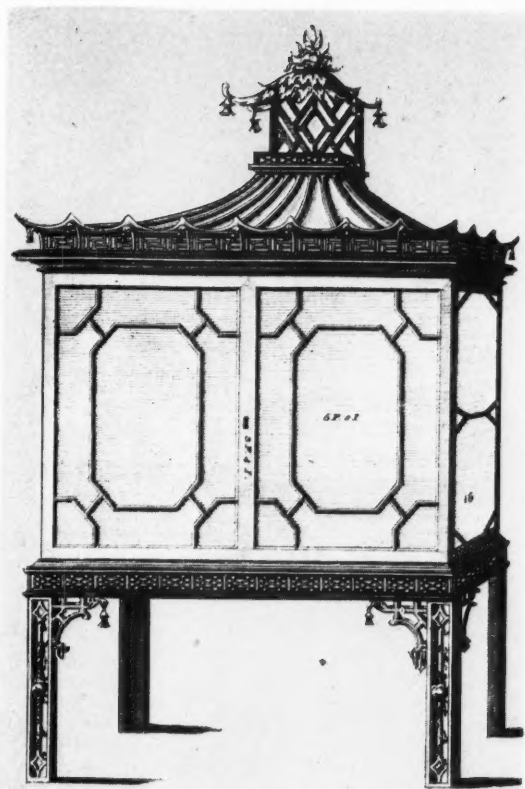


Fig. 6 — CHINA CASE BY THOMAS CHIPPENDALE (1754)
From the first edition of the *Director*.



Fig. 7 — CHINA CASE BY W. INCE (1759-1762)
From Ince and Mayhew's *Universal System of Household Furniture*.

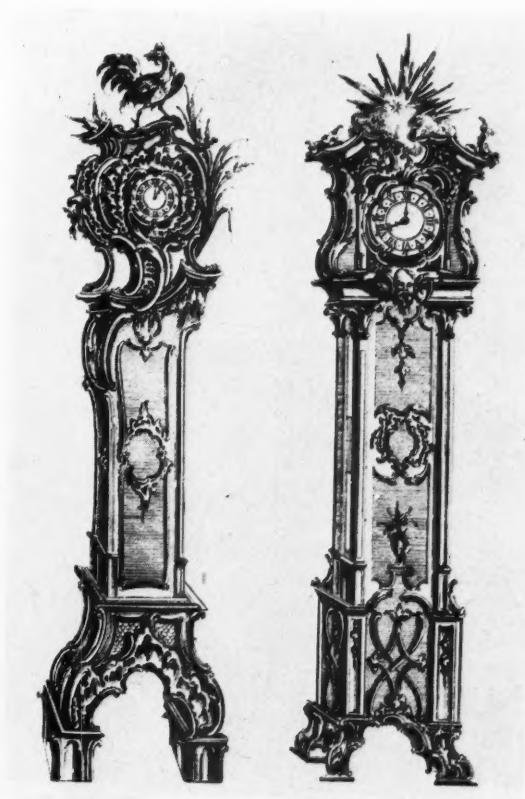


Fig. 8 — TALL CLOCK CASES BY THOMAS JOHNSON (1758)
The *rocaille* style in a very florid aspect.

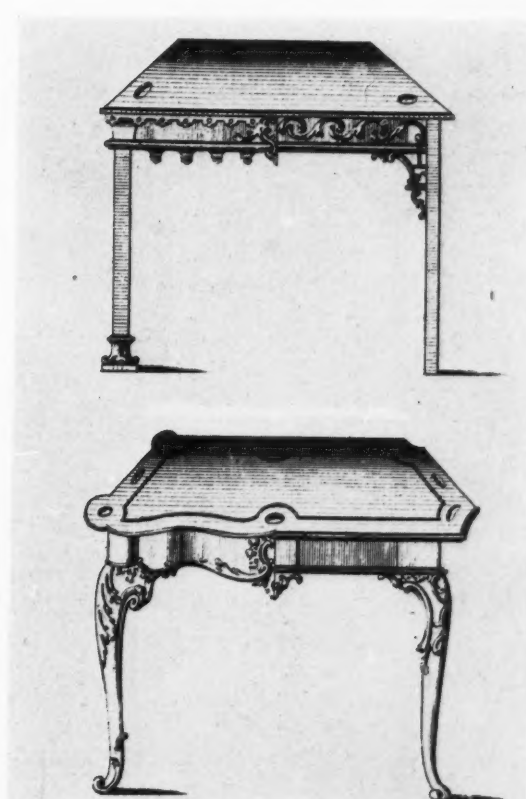


Fig. 9 — CARD TABLES PUBLISHED BY THE SOCIETY OF UPHOLSTERERS (1760)
From *Household Furniture*. Four variations in two drawings.

October 24, 1803.

With the completion, in October, of his *Dictionary*, the tireless author began a folio still more ambitious: *The Cabinet Maker, Upholsterer, and General Artists' Encyclopedia*, of which the plates begin in January, 1804, and extend to August, 1807. In this work, as in the *Dictionary*, the designs display a pronounced Empire or Regency

Fig. 11 (below) — SIDE-BOARDS BY SHEARER (1793)

From the *Cabinet Makers' London Book of Prices*. Sideboards in the elliptical form shown below are frequently known as Shearer pieces. The lower drawing shows alternative serpentine treatments.

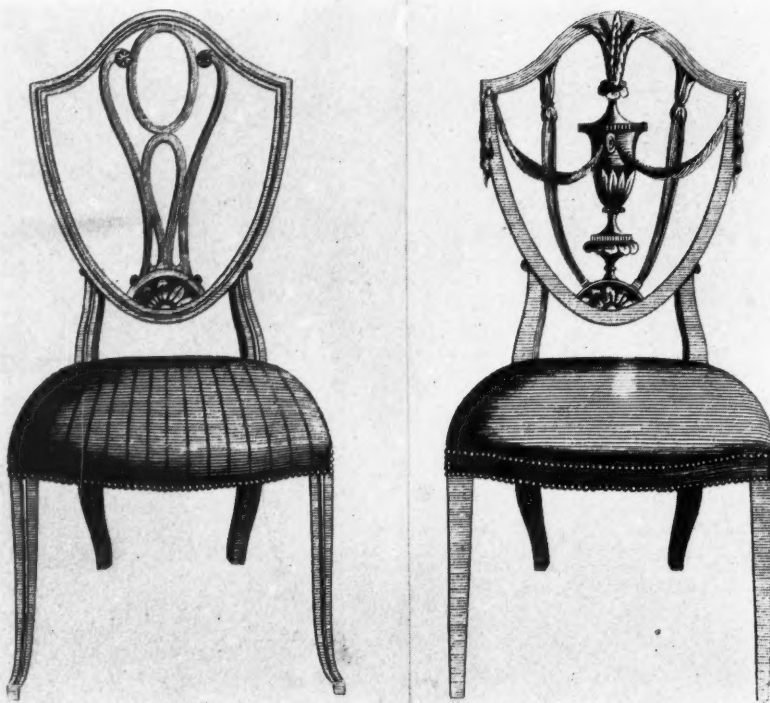


Fig. 10 — CHAIRS BY HEPPLEWHITE (1788)

From the *Cabinet Maker and Upholsterer's Guide*. The beginning of a delicate and carefully balanced style.

character (Fig. 12) and would scarcely be recognized as belonging to the style we ordinarily know as Sheraton.

Thus ended the great line of publications of the English designers of the eighteenth century. Its attenuated extension, during the succeeding twenty-five years, leads to a separate chapter of furniture history.

Fig. 12 (below) — GENTLEMAN'S DRESSING TABLE BY THOMAS SHERATON (1807)

From the *Encyclopedia*. A somewhat cumbersome design reflecting Empire influences and pointing unmistakably toward Victorianism in furniture design. A number of Sheraton's late drawings are even more fantastic.



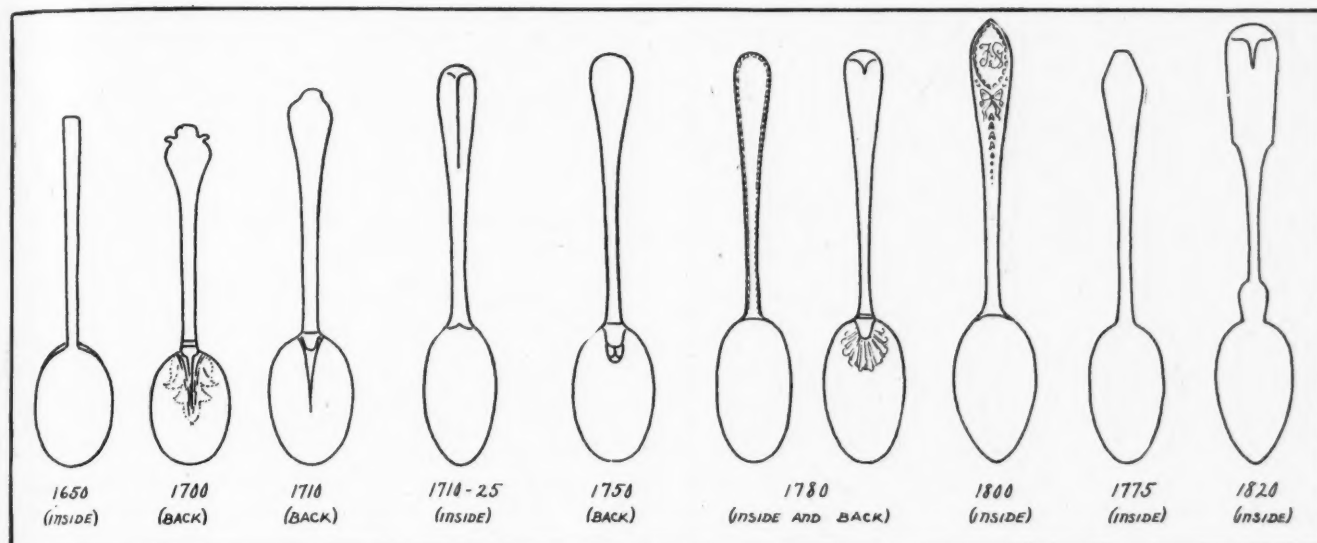


Fig. 1 — CHRONOLOGY OF SPOONS

The shape of the bowl and handle of an early silver spoon are usually a reliable index of approximate date. The above diagram illustrates the evolution of these features from the close of the seventeenth century to the beginning of the nineteenth.

Drawn by Dorothy Miller Tbormin

The Craft of the Spoonmaker*

By THOMAS HAMILTON ORMSBEE

GREAT-GRANDMOTHER'S silver spoons, her wedding "setting out," were kept nice for occasions such as a family dinner or a visit from the minister. Silver? Yes, but not *sterling*. If marked at all as to quality, it was *pure coin*. A most romantic stuff, this — Spanish pieces of eight, Mexican dollars, currency bearing the profile of an English George or a French Louis, stray *daalders* from the Low Countries, or, perhaps, a Pine Tree shilling, worn too smooth for acceptance as cash. Such was the raw material of the early American silversmith — a material derived from the thriving West India trade and from bold New England privateering; and bloodstained much of it quite probably was. As yet our western silver mines were quite undreamed of.

Although no silversmith accompanied the one hundred of Mayflower fame who founded the Plymouth Plantation, the prosperous Puritans from eastern England were hardly settled in their Massachusetts Bay Colony before silversmiths were among them. John Mansfield of London was the first. He came in 1634. The next year marked the

arrival of colorful John Hull of Leicester, to whom we owe the Pine Tree shilling. In 1652, appointed mint master by the Massachusetts General Court, Hull disregarded the higher English law, and minted shillings of only three pennyweight each — a quarter less than the standard English shilling. Since, for his services, one out of every twenty coins was his, the privilege was profitable. So he amassed his only child Hannah's fabled dowry of her weight in Pine Tree shillings, for the time when, on February 28, 1675, she married Samuel Sewall. Mayhap John Hull did seat his daughter in one pan of the scales, and balance her with coins



Fig. 2 — DOLL'S SILVER SPOON (actual size)

The ultimate test of the apprentice's skill was his ability to produce such miniature specimens as that pictured. The recipient was usually a small girl of the family.

Author's collection

of his own minting; but, since dowries were seriously considered, he and the future Chief Justice, of Salem-witch-trial fame, undoubtedly knew the sum beforehand. It amounted to four hundred pounds sterling — the equivalent of one hundred and twenty-five pounds of Hannah. At any rate, Sewall drew a handsome dowry, and Hull enjoyed the opportunity to be ostentatious in a manner befitting his standing as a Boston merchant prince. True or imagined, the story has since earned many a shilling for schoolbook historians, from Peter Parley until now.

But back to early American silversmiths and the simplest of their products — spoons. As the Colonies prospered, the silversmiths increased in number. Search of the

*The information contained in these notes was derived from the author's grandfather, Bradbury M. Bailey (1824-1913) of Rutland, Vermont, probably the last survivor of the old-fashioned spoonmakers. Mr. Bailey, who learned his trade under his cousin and brother-in-law, Roswell H. Bailey of Woodstock, Vermont, was in business for himself, first at Ludlow, and subsequently at Rutland, whither he moved in 1850, and where he continued to make spoons until about 1876. — T. H. O.



Fig. 3 — TEASPOONS OF ABOUT 1800

The spoon at the right is the earliest in point of design. That at the left, with its coffin-lid handle, and the one in the middle show the style trend toward the fiddle shape of the later period. All three of these spoons are, however, on the safe side of the era of decadence.

Author's collection

records shows that, before 1800, more than four hundred men of this calling had plied their trade in Boston, New York, and Philadelphia. In addition, Newport, Hartford, New Haven, and Baltimore had their silversmiths; and study of local histories constantly discloses the names of isolated craftsmen in nearly all the Colonial towns of size. For example, in 1770, William Cleveland, grandsire of Grover Cleveland, was a spoonmaker at Norwich, Connecticut. Many of these men were of English ancestry, but the New York spoonmakers were frequently of Holland descent. Occasionally one finds silversmiths of French Huguenot strain. Such was Apollos Revoire who came to Boston, in 1723, to prosper, marry Deborah Hichborn, and train his famous son Paul Revere in the trade.

But, whoever they were, these spoonmakers followed a craftsman's trade, to be learned only by a rigorous apprenticeship, at which an adept young man had to serve at least two years. Then, if lucky, for his first year as a journeyman he might find a place at fifty dollars the year, and board. The tools of his trade were cleverly contrived; but were all hand tools. No power-driven machinery for him. His spoons were produced by brawn, tempered with skill and a craftsman's eye. So the trade of spoonmaking in America continued for a little over two hundred years. From pieces of eight to the finished spoon, this is the way that the spoonmaker wrought until the advent of machine-made flat silver:



Fig. 4 — HOW SPOONS WERE MARKED

From left to right the marks on the backs of these spoons are: N. FRANCIS; PURE COIN — BAILEY & PARKER; RUTLAND, VT. — B. M. BAILEY; B. M. BAILEY — WARRANTED; and BIGELOW & BROTHERS — BOSTON. The word "warranted" meant, guaranteed to be of pure coin silver.

Author's collection

The silver coin was first melted in crucibles in a charcoal-fired forge. The molten metal had to reach just the correct temperature, or, when cold, it would be full of flaws. Then it was cast in iron bar molds. When cool, these molds were unclamped, and out came bars of silver of fifty ounces troy weight each. Why fifty ounces? Nobody knows. That was the custom.

Then came the first annealing process. Each bar of silver, held by iron tongs, was heated red hot over the forge fire. This was necessary to reduce the brittleness of the metal, to make it malleable. Next, between polished steel rollers, turned by sweating apprentices, the bars were rolled into strips of uniform width and thickness, eight to twelve feet long. During this process, the silver went back several times for the necessary annealing in a brick forge very like an old-fashioned blacksmith's — hand-pumped bellows and all.

When the master workman was sure that the metal was truly tempered, the long ribbons of silver were cut into shorter pieces — seven inches long for tablespoons, and five for teaspoons. Once more they were annealed; then were plunged into a copper pan containing dilute sulphuric acid, and were boiled until the black, dull metal became snow-white.

At this juncture, the actual spoonmaking started. Each short strip of silver was now cut lengthwise, twice for tablespoons and three times for teaspoons. A giant pair

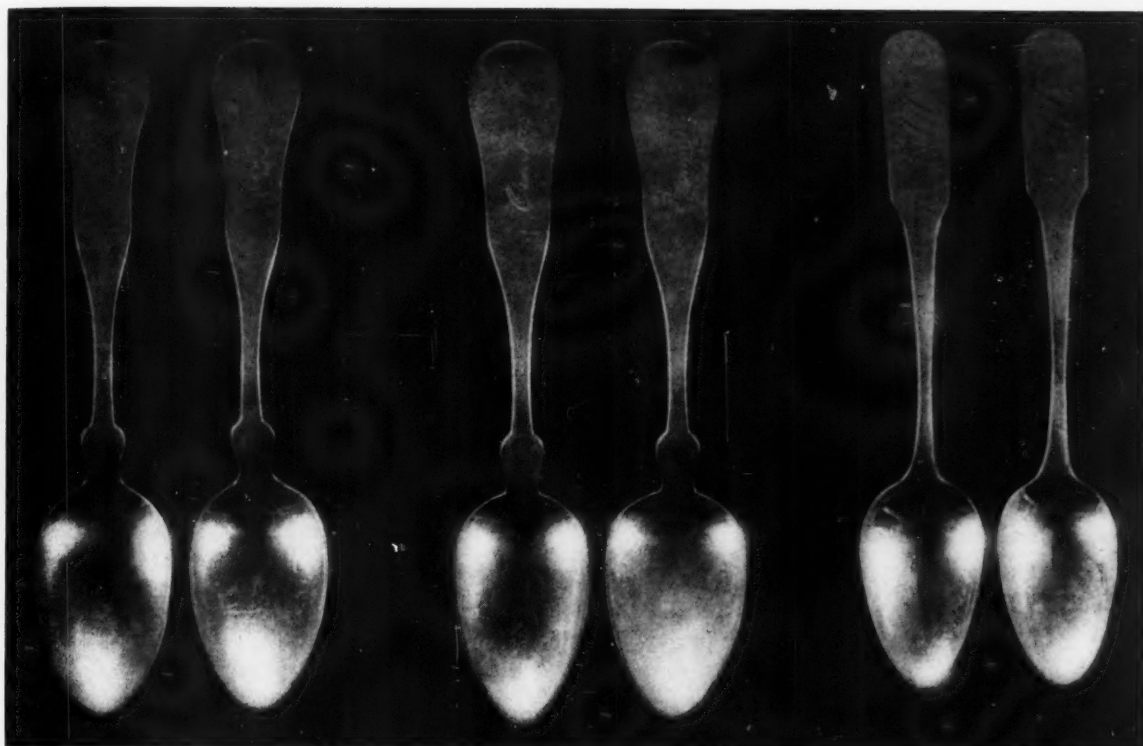


Fig. 5 — THREE PAIRS OF NEW ENGLAND TEASPOONS

The pair at the right, marked T R — H, are the earliest (c. 1820). The others were made by the author's grandfather, Bradbury M. Bailey, Rutland, Vermont. The middle pair date from 1850, and the pair at the left, 1870.

Author's collection

of shears was used for the job, and the cut followed a carefully scratched line made by a sharp awl-point gauge.

The silver strips were now ready for hammering and for shaping the bowl of the spoon. This was done upon a polished steel "stake," a slightly rounding anvil. The instrument used was a short handled, curving faced, heavy hammer, also of polished steel. The workman swung this six-pound hammer with quick blows and unerring aim. Long practice had taught him just how to spread the bowl, and to keep the proper thickness of its edges. Great care had to be exercised never to hammer the silver too thin in any one spot.

Then followed another annealing, a second hammering, and yet another annealing. After this the spoon was "planished" (the handle shaped), and came forth looking much like a spoon, although perfectly flat and a little

irregular in outline. This planishing was done on the "stake," with a heavier, polished steel hammer having one flat and one rounded face.

Trimming the spoon, to make it symmetrical, was done with the aid of a die conforming to the outline of the spoon. Now came a special annealing of the bowl only. Then another boiling. The next step was to "strike up" the bowl itself. This was accomplished with two tools—a "set" and a punch. The set was a piece of lead in which was a depression the size and shape of the back of a spoon bowl. The punch had a face of polished steel that fitted loosely into the depression in the set. By laying the still perfectly flat silver spoon bowl over the hollow in the lead mold, and driving the convex face of the punch sharply downward, the bowl was given its conventional, concave form.

It took two men to accomplish this. One held the spoon

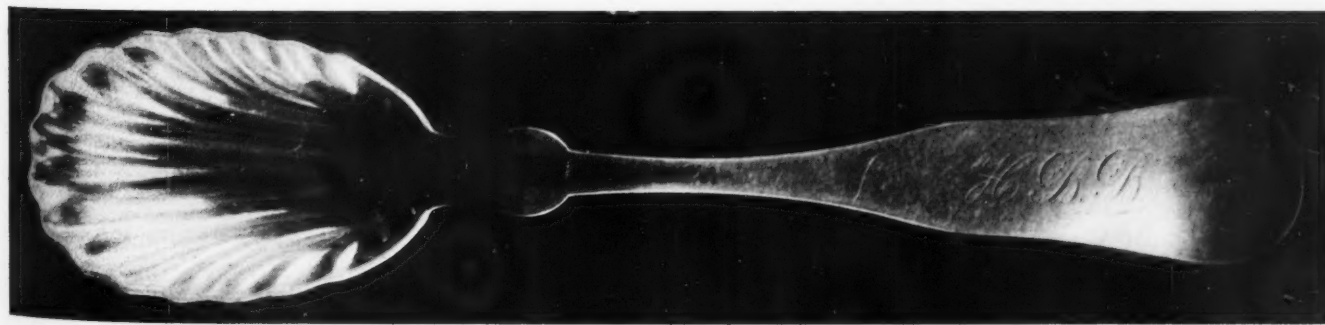


Fig. 6 — A FANCY SUGAR SPOON

To make this novelty, B. M. Bailey had first to file by hand the special steel die necessary to give the bowl its shell shape. He also made a sugar spoon with a shovel bowl. Such spoons were popular from 1850 to 1865.

Author's collection



Fig. 7 — THE RAW MATERIAL FOR COIN SILVER SPOONS

From left to right these coins are: upper row, Massachusetts Pine Tree shilling; English half-crown of George II; English shilling of George III; French écu of Louis XIV; Holland daalder; lower row, Holland daalder, known as the dog dollar; Mexican peso, or piece of eight, of an early issue; reverse of the same coin; South American Spanish piece of eight, minted at Potosi, Bolivia, and one of the first of the pieces of eight; Spanish piece of eight of Charles III.

Courtesy of the American Numismatic Society

and the handle of the punch; the other struck the head of this punch two or three, sharp, accurate blows with a heavy sledge. Now the spoon was nearly made. Planishing had shaped the handle, and the use of the set and punch — just described — had formed the bowl. Smoothing and burnishing would finish the job.

The edges, still almost knife sharp, were smoothed and rounded with coarse and fine files and a three-cornered scraper of polished steel. Next the spoon was honed with "Scotch stone" and water. Then it went to a foot-treadle-run lathe to be brushed with Bristol brick and oil until it was perfectly smooth. After it had been wiped clean of the oil, it received its final annealing, and then the last boiling in sulphuric acid. Upon rinsing in clear water, it was scoured with fine, wet, lake or sea sand until the whitish cast, or "fur," had disappeared.

At last it was ready for burnishing — the final process. Using steel or agate burnishers of various shapes, dipped in soapy water, the journeyman rubbed back and forth until the spoon was finally scratchless and mirrorlike. This required a high order of strength and steadiness of hand. The wooden handle of each burnisher was braced against a thick leather breast plate. The slightest slip might cause a scratch that would be next to impossible to eradicate.

It was a good day's work to make a dozen teaspoons, or half a dozen tablespoons. For this the journeyman was paid \$1.50. In making large spoons, the steps were the same as for the smaller ones, with the exception that the bowls were not struck up with the aid of the set and punch, and that they were not trimmed with a temple. Shaping the bowl of the tablespoon was directed entirely by the eye, and accomplished with a single hammer, while all trimming was done with files.

The selling price of such spoons varied according to weight. An average dozen teaspoons weighed three ounces, troy, but sometimes weighed as much as five. The silver-smith bought his coins for \$1.25 an ounce — a liberal premium over their monetary value — and usually added a dollar or more for profit and overhead. In the last days of spoonmaking by hand, a dozen teaspoons, weighing four ounces, sold for seven or eight dollars.

To whom did the owner of the shop sell his product? First, as an adjunct to his establishment, he maintained a retail store, in which he sold what spoons he could, all carefully stamped on the back with his name or mark. Then, as another outlet, the best of the Yankee peddlers were available. These ancestors of our modern house-to-house salesmen were particular to handle only spoons from makers known for the quality of their workmanship and honesty of weight. With a small tin trunk, padlocked and secreted under the wagon seat, the peddlers went about the countryside. In this trunk they kept the spoons which they had for sale, and the bits of old silver and the coins that they had bought or bartered for in Yankee notions. This old silver was, of course, traded in, when next the peddler needed a fresh supply of spoons.

Then, too, the spoonmaker in the smaller communities often sold his products, at wholesale rates, to silversmiths in the larger centres, marking them with the other man's name. This practice means that much of the silver bearing the name of a city silversmith was not really the product of the latter's shop, but rather the surplus of some silversmith in a smaller place. Possibly some of the Paul Revere spoons may have been made for him, and not by him. Who knows? It makes no difference. The steps by which the work was done all followed the same rules of the craft.

New York State Glasshouses*

Part II

By HARRY HALL WHITE

THE MT. VERNON GLASS COMPANY

CONCERNING a glasshouse, it frequently happens that the more meagre the information which I secure, the more important to the collector it proves to be. Here is an instance. The Mt. Vernon Glass Company manufactured bottles and flasks, but left no available written records of the product or of the designs in which it was made. Local historians and recent writers have virtually ignored the concern.

The office library of the Secretary of State in Albany, New York, contains the *Private Laws of the State of New York* for the year of 1810. Chapter XVI of this volume records the petition of the organizers of the Mt. Vernon Glass Company — "Abraham Van Epps, William Root, Benjamin Pierson, Robert Richardson, Isaac Coe, Daniel Cook, Benjamin Hubbell, David Pierson and others." Five of these men were also stockholders in the Oneida Glass Factory Company. Their petition was granted at the twenty-third session of the Legislature, and was dated February 17, 1810. Five hundred shares at \$250 each were issued. The following notice in the *Utica Patriot* for August 8, 1811, indicates that the stock was issued and partly paid for:

MT. VERNON GLASS WORKS
Stockholders' notice of
installments unpaid, 50 days
to pay the installments and interest, or forfeit the previous payments.
Vernon, Aug. 8, 1811.

* Continued from the July number of *ANTIQUES*, Vol. XVI, p. 44.
Note. — A side light on the Oneida Glass Factory, discussed in the previous part of this series, comes from an undated and unidentified newspaper clipping recently received by *ANTIQUES* from Mrs. L. E. Card of Long Island City. According to this item, the business of the Oneida Glass Factory at Vernon was, from 1813 to 1836, conducted by Willett Helar Sherman. Sherman was born in Exeter, New Hampshire, in 1792, worked for a time in Providence and Wickford, Rhode Island, and, at the age of twenty-one, moved to Vernon to take charge of the glassworks at that place. His wife was Catherine Ann Schoolcraft. James Schoolcraft Sherman, elected Vice-President of the United States in 1908, was a grandson of this pair. — Ed.

It is apparent that the founding of the glasshouse occurred at some time before the incorporation, in 1810, for, during 1811, the following advertisement occurs in the *Utica Patriot*:

BOTTLE GLASS

The President and Directors of the Mt. Vernon Glass Company give notice that they continue to manufacture all kinds of Bottle Glass of a superior quality at their factory in the Town of Vernon in the County of Oneida.

Merchants, Traders, and Pedlars may be supplied at wholesale on liberal terms; with any quantity of

Porter }
Cider } Bottles
Beer }

of the usual size — and common bottles from $\frac{1}{2}$ pint to four gallons.

Orders addressed and application made to David Pierson, Agent for the Company, at the said factory will be strictly attended to.

Wm. I. Hopkins, Sec.
Vernon, April 6th, 1811.

This is interesting but very general information, particularly in so far as flasks are concerned. Notices of stockholders' meetings occur periodically in the *Utica* papers; but no details appear regarding the company's product or the proprietors. Following the original purchase of land, in 1814, from William Root, ancestor of Elihu Root, the Mt. Vernon Glass Company continued to acquire property at intervals up to 1820, when the last transaction is recorded.*

Evidently prosperity blessed the enterprise.

All local authorities agree that this glasshouse was owned and operated by the Granger brothers. But no such names appear among those of the incorporators, and there are no records to show when the brothers took control of the works. When I attempted to examine the records of the village of Vernon, the Clerk advised me that, in 1836, when his father took over the books from the previous incumbent, the documents were found to have been destroyed by mice in the trunk where they had been stored.

* *The Index of Deeds to Corporations at Albany, New York*, p. 120.

For sale by
C. C. BRISTOL,
S. J. HINSDALE,
A. RAMSDALL,
} Buffalo.
HORATIO N. WALKER,
Manufacturers' Agent, 232 Main st. Buffalo.

VERNON GLASS WORKS.

C. GRANGER & CO.

Are prepared to furnish, at the shortest notice, all kinds of

GLASS WARE.

to order. On hand, VIALS, assorted, from $\frac{1}{4}$ to 8 oz.:
Liquid Opodeldoc; Steers' do.;
Bateman's; Godfrey's; British Oils;
Turlington's; 2 and 3 oz. Linaments;
Square Varnish Bottles;
Inks, from $\frac{1}{4}$ to 8 oz.;
Quart, pint and $\frac{1}{2}$ pint white Castor Oils;
Black quart and pint Bottles;
Half pint and pint Flasks, &c. &c.
Orders for all kinds of Glass Ware, will receive prompt attention, and on liberal terms, if addressed to
HORATIO N. WALKER, AGENT,
232 Main street, Buffalo.

Fig. 1 — VERNON GLASS WORKS ADVERTISEMENT
From *Walker's Buffalo City Directory*, Buffalo, 1843, p. 68

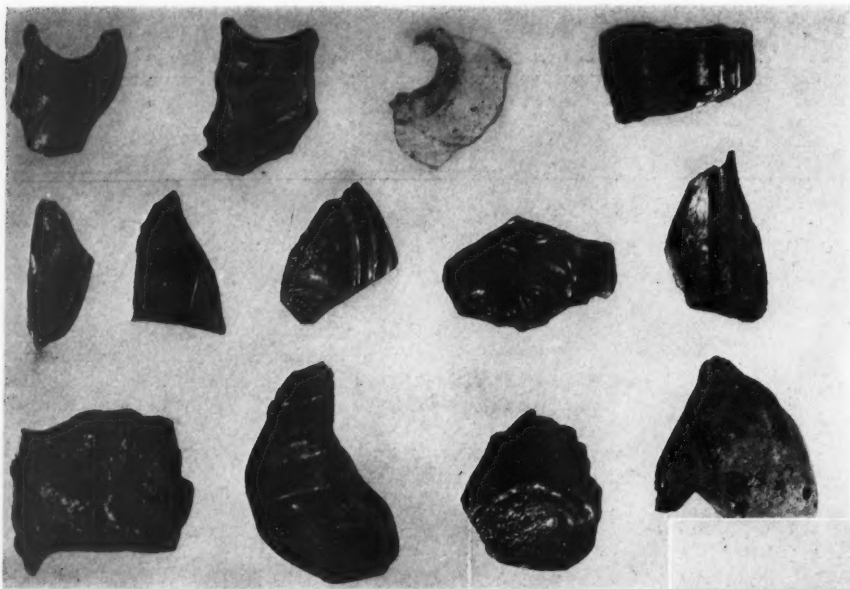


Fig. 2 — HALF-PINT CORNUCOPIA-URN FLASK AND FRAGMENTS

The inhabitants seem to have been as careless in their use of the town name as they were with the Town Clerk's records. The place was usually spoken of as Vernon; but the corner stone of the local church is inscribed *The Mt. Vernon Presbyterian Church*. The *Gazetteer of the State of New York*, by Horatio Gates Spafford, A. M.,* reveals the following:

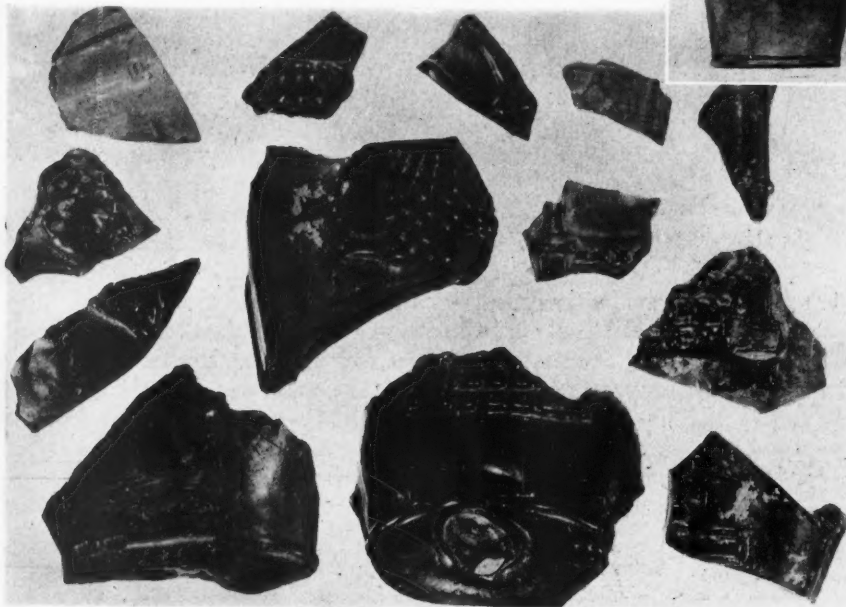
In this town are four glasshouses, owned by three companies, two of which are incorporated. The glass manufactured here is of good quality. A part of this town is known by the name of *Mt. Vernon*.

The glass manufacturer evidently considered his

* Albany, New York, 1813, p. 319.

Fig. 3 (below) — PINT LAFAYETTE-MASONIC FLASK AND FRAGMENTS

The flask is from the George S. McKearin collection



establishment to be located in the mountless part of the community, if we may judge from the advertisement of the Buffalo agent, Horatio N. Walker, in the directory which he published in 1843, as *Walker's Buffalo City Directory* (Fig. 1). He treated himself to a good half page — as was proper to glass agent and publisher. Manufacturers were not always so fortunate in the choice of their representatives.

The site of this glasshouse was north of the village — I believe either outside the village limits, or in that part known as *Mt. Vernon*. I found this plot of ground now owned by a Mr. Whitmore, who gave me the privilege of snooping to my heart's content. Most of the location was now under cultivation, so that I had an excellent chance to search it. It had been used as a garden for thirty years, and, in the course of that time, a great deal of the rubbish such as I was after had been systematically culled from the surface, and conveniently dumped at the edge of a railroad right of way, thus saving me considerable time. I spent many pleasant days searching the land, the adjoining gardens, and this rubbish heap of possibilities. As I searched, many unexpected finds turned up. It is difficult to describe, to one who has not participated in a search of this sort, the extreme fascination of such discoveries.

When all the material was gathered, it amounted to a bushel and more. Washed, sorted, and classified, it revealed fragments of the following objects: a halfpint Cornucopia-Urn flask; a pint Lafayette-Masonic flask; a pint aquamarine Sunburst flask; a pint aquamarine Masonic flask; "Stoddard type" inkwell; pressed salt dishes; three-part-mold decanter; blown flint decanter; Chestnut bottle; flint cruets,



bottles, and offhand pieces; snuff and black bottles, lettered and plain; aquamarine medicine and prescription phials; a pint Railroad flask.

A very comprehensive list, you will admit; but upon examination of the photographs of the fragments of the most important pieces you will concede the accuracy of the evidence. Let me illustrate and describe these various types.

HALF-PINT CORNUCOPIA-URN FLASK (Fig. 2)

This little flask, one of the most decorative of a long series, and a type frequently found, was produced at the Mt. Vernon works in olive-amber and in olive-green ranging almost to aquamarine. Possibly such flasks were made in aquamarine, but I found no fragments. The colors of the fragments shown run more to the green than to the amber. This flask is similar in type to that which I excavated at Keene, New Hampshire, in 1925.*



PINT LAFAYETTE- MASONIC FLASK (Fig. 3)

Up to date, this variety, by reason of resemblance, has been attributed to the glasshouse at Coventry, Connecticut. It is true, of course, that some of this particular variety may have been made there as well as at Mt. Vernon; but I have now definitely established, beyond any question, that this unmarked flask was made at Mt. Vernon. It is of interest to note, in the workmanship and design of these Lafayette and DeWitt Clinton busts, the evident influence, or possibly I should say the copying, of the aristocratic and dignified mien characteristic of the work of that popular portrait artist, St. Memin. It is very clear that the mold-cutter used a St. Memin

* See ANTIQUES, Vol. XI, pp. 459-463.

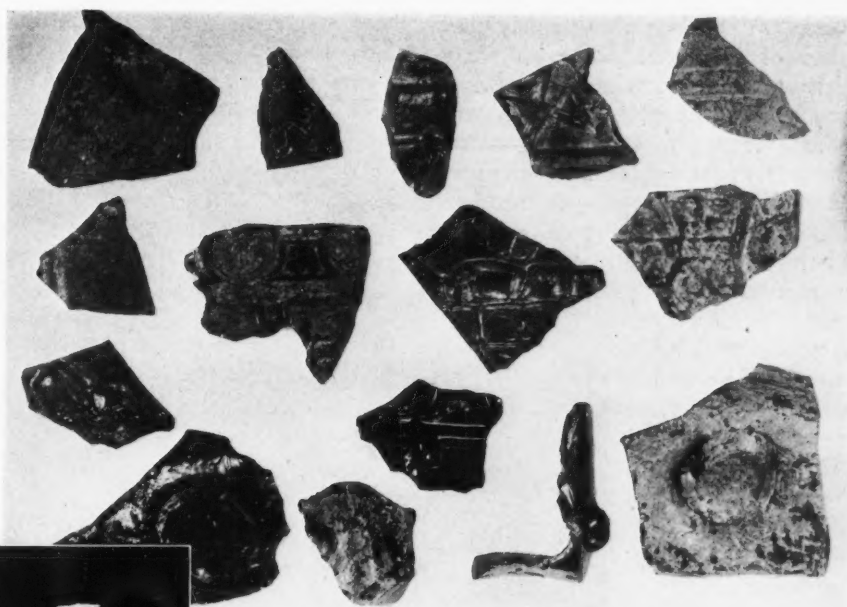


Fig. 4 — PINT RAILROAD FLASK AND FRAGMENTS

profile of Lafayette for his model.*

The fragments shown exhibit shades of olive-amber ranging to olive-green, fairly light. The fragment in the upper left-hand corner contains the letter L. The piece immediately below shows the face of Lafayette's portrait. The specimen is otherwise without lettering.

PINT RAILROAD FLASK (Fig. 4)

Discovery of these fragments at the Mt. Vernon works is not as surprising as it may at first seem. This flask was originally attributed to the Kensington Glass

* *Hawkers and Walkers in Early America*, by Richardson Wright, Philadelphia, 1927, pp. 134, 135.

Fig. 5 (below) — THREE-PART-MOLD BLOWN INKWELL AND FRAGMENTS



Works at Philadelphia, solely because of its resemblance to some other marked Kensington flask. I have never been able to obtain any other evidence favoring that attribution. In 1925 I established the fact that flasks of this type were made at Keene, New Hampshire. Thereafter I became increasingly certain that the more popular types of flasks were made at many glasshouses. This find at Mt. Vernon merely substantiates that judgment. I am, further, confident that fragments of the flask under discussion lie buried about several other works in operation between 1825 and 1850.

The fragments found at Keene, I now see, are of the variant having the larger lettering; while those at Mt. Vernon are from flasks bearing the smaller lettering—but not the small lettered variant on which the inscription is reversed.

These Mt. Vernon fragments are oxidized more than those secured at Keene, but when wet show their colors very well. Both olive-amber and olive-green, in all their varying shades, are among these pieces. There seems to be a tendency toward the olive-amber.

STODDARD TYPE INKWELL (Fig. 5)

Here is evidence that the three-part-mold blown inkwell



was a Mt. Vernon product. The patterns are fewer than at Keene, but the variation in color is greater. These pieces show olive-amber, olive-green, and green. The inkwell pictured was found in the vicinity.

FLINT AND OLIVE-GREEN THREE-PART-MOLD BLOWN DECANTER (Fig. 6)

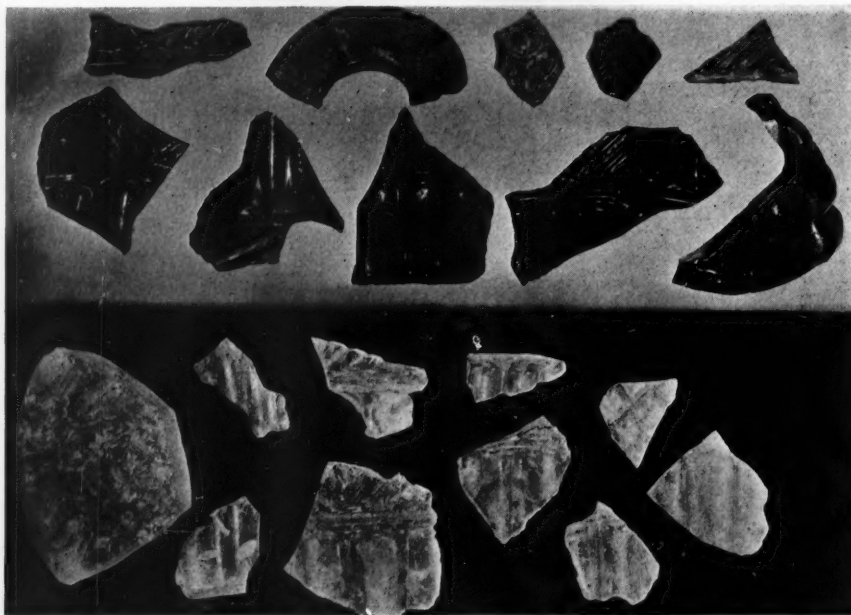


Fig. 6—THREE-PART-MOLD BLOWN DECANTER AND FRAGMENTS

The fragments pictured supply clear evidence for attributing this particular pattern to Mt. Vernon. It has long been surmised that such decanters, since they have been found in the locality, were made by a glassmaker in central New York; but precise knowledge of the works that produced them has hitherto been lacking.

They were made in both clear flint and deep olive-green. They invariably have the large, flanged

neck, which seems to be quite characteristic of Mt. Vernon. Stoppers were furnished, but were not "ground in" in the three-part-mold pieces that I have encountered.

These stoppers may be seen, in various stages of making, in Figure 7. Some smaller clear flint finials likewise appear in that illustration. Further revelations from my bushel of fragments must be postponed to another month.

(To be continued)

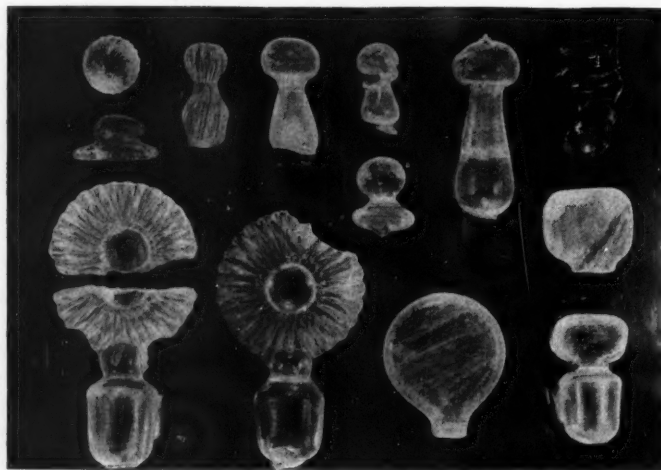


Fig. 7—FRAGMENTS OF SUNBURST STOPPERS

Showing completed stoppers, stoppers in process, stoppers of other types, finials, and knobs.

The Identification of Bennington Cameo Parian

By DOCTOR CHARLES GREEN

IN his great work *The Potters and Potteries of Bennington*,* John Spargo devotes a good deal of space to defining the exact nature of parian porcelain. This material, in texture, native color, and finish, closely resembles marble; and its first use, after its invention in England about 1840, was, appropriately, for small groups and single figures, some of which reproduced models provided by the best known sculptors of the day, to please contemporary taste.

But, while the parian body resembled marble, it also bore a superficial likeness to the actually very different jasper ware, in which the great Wedgwood wrought his innumerable cameo designs. No sooner had the more enterprising English manufacturers observed this similarity than they evolved a method of giving a blue coloration to certain parts of relief-molded parian vessels, while leaving other parts in clear white relief. The results of this relatively cheap and simple process was a very fair imitation of the painstaking Wedgwood's jasper cameo wares. The failings of the new product in the matter of refinement of design, sharp definition of detail, and soft, unbroken color quality were not apparent to the untutored eye, and it accordingly enjoyed an immense popularity. Not until 1880, or thereabouts, did its vogue come to an end

in a deep abyss of ceramic degradation. In so far as I am aware, no distinguishing name has, as yet, been applied to this tinted parian. Hence, in view of its origin and its obviously imitative intent, I propose to christen it *cameo parian*.

Examples of the type are abundant and unmistakable. Yet this very abundance leads to confusion. Cameo parian was produced by at least half a dozen English manufacturers. The Fenton Potteries at Bennington, Vermont,

were, however, the first to exploit it in America, though they subsequently encountered competition from other native establishments. Among the flood of patterns turned loose upon the market from England and America alike, few carried the identifying symbol of their makers. It is no wonder, therefore, that the collector finds it almost impossible to differentiate one from another or to attempt to determine the source of his finds in shop or home.

The purpose of these notes is, in some measure, to relieve this situation. After a long study of hundreds of pieces of cameo porcelain, and comparison among them, I am convinced that the number of designs now attributed to Bennington should be considerably extended, and that their quality reflects greater credit upon the Fenton régime than has usually been accorded. Some of these designs I shall therefore illustrate and describe, at the same time giving my reasons for attributing them to the famous old Vermont pottery.

The Cover illustrates a cameo parian vase, in almost proof condition. While its back shows a plain white ribbed surface, its stippled face is coated with blue, against which appear white leaf and tendril forms in low relief, together with a pair of morning-glories and two bunches of grapes fully modeled and ap-

plied. The flat handles consist each of a series of four overlapping grape leaves. The entire piece exhibits great refinement and delicacy in modeling and in finish.

This superior specimen of its class I believe to be one of the earliest pieces of cameo parian made in America, and hence assignable to the year 1844 or 1845. When Christopher Webber Fenton came into control of the pottery at Bennington, he was ambitious to undertake the manufacture of porcelain. Accordingly he sent to England for workmen skilled in that branch of the ceramic art. His

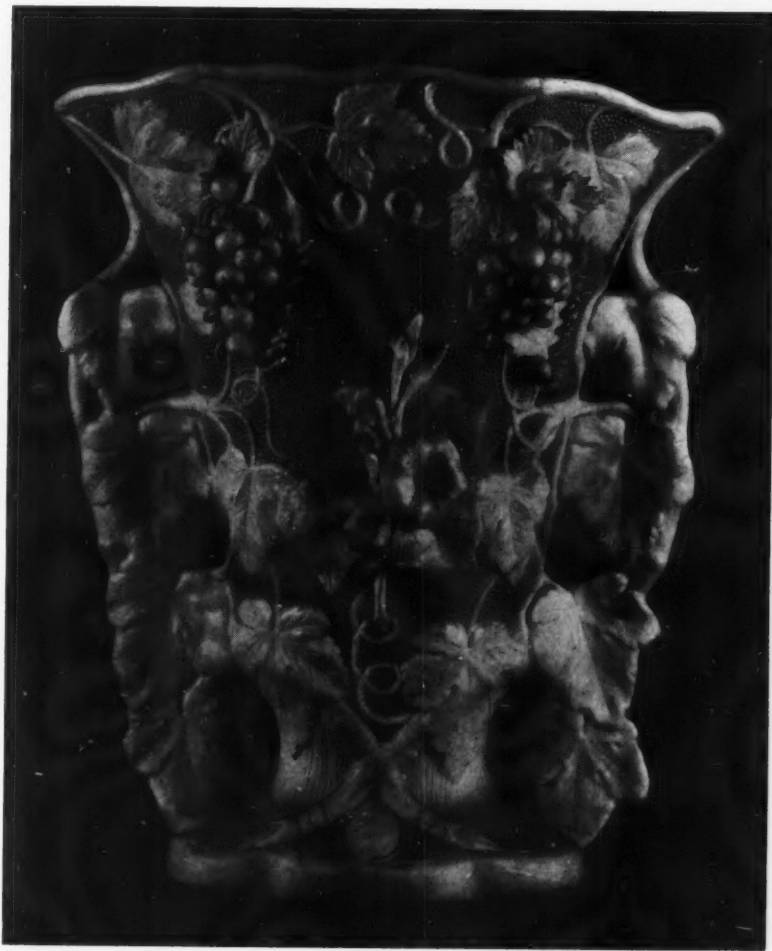


Fig. 1 — PARIAN BLUE AND WHITE CAMEO VASE (c. 1844)

Identical in size and decoration with the vase on the Cover. On the bottom is written *Bought in Bennington, Vt.* Formerly owned by Mrs. William C. Prime, and now in the Trumbull-Prime collection at Princeton University.

Photograph by courtesy of Princeton University

* Pp. 77 et seq. Published by ANTIQUES, 1926.

choice hit upon John Harrison, a former employee of the Spode-Copeland works at Stoke-on-Trent, and reputed to be a clever modeler and expert paste mixer.

So, in 1844, Harrison came from England, well provided with practical knowledge and further equipped with a number of hitherto unissued designs. Parian ware had been initiated at the Copeland works. It had achieved a large *succès d'estime*. There is small reason to doubt that Fenton had these facts in mind when he imported his English coworker, and that he was counting upon an immediate plunge into the production of the new parian porcelain.

Harrison remained in Fenton's employ for a matter of two years. How did he utilize his time? We know that he turned out several minor experimental porcelain pieces, which are historically authenticated, and that he modeled the fine dogs carrying a basket—one of Bennington's most justly famous figures.* It is reasonable to believe that he likewise superintended the making of a number of parian vessels, among them the vase pictured on the Cover.

There is, however, more than supposition in this. A precisely similar vase may be found in the Trumbull-Prime collection at Princeton University (Fig. 1). It is one of many souvenirs of Mrs. William C. Prime's long period of collecting activity in the domain of ceramics, begun well before her marriage, and memorialized, some years after her death, in the book *Pottery and Porcelain* written by her husband. While the dates of Mrs. Prime's birth, marriage, and death are not available, the fact that *Pottery and*

*The pieces of Bennington porcelain jewelry, in the form of cunningly fabricated flower groups are directly associated with the *applied* flower and leaf decorations on Bennington parian of the Harrison era.



Fig. 2 — PARIAN BLUE AND WHITE CAMEO VASE (c. 1844)
Similar to the vase above, but smaller and more crowded with ornament. Height, 7 inches; extreme width, 6 inches.

Porcelain was published in 1878 indicates that some part at least of her life must have touched the days when the Bennington pottery was at the height of its achievement. It is, therefore, an important circumstance that, on the bottom of her cameo parian vase, should be inscribed the words *Bought at Bennington, Vt.*

The implication of this inscription is inescapable: Mrs. Prime had secured the piece on the spot as a sample of Bennington work. Evidently Barber viewed the matter in that light; for, in his *Pottery and Porcelain in the United States*,* accompanying a list of various items of Bennington ware in the Trumbull-Prime collection, he specifically notes "a flattened parian vase, of old French or German form, with blue pitted ground (and) white modeled bunches of grapes in high relief, and handles formed of a series of

grape leaves."

It may, of course, be contended that Mrs. Prime's vase was not a Bennington product, but an English model which chanced to be purchasable at the factory. To such an opinion, however, I cannot subscribe. Mrs. Prime was collecting for a purpose, not picking up bargain remnants. Before acquiring this piece, she would have demanded assurance as to its provenance, and its consequent interest.

In the course of my own collecting of blue cameo parian, I have come across still another version of this grape and morning-glory vase, slightly smaller than the first, and yet, curiously enough in view of its diminished size, somewhat more overloaded with ornament (Fig. 2). Three flowers bloom where but two appear on the larger specimens, and four bunches of grapes double the Bacchic lushness of the previous decoration. Here, indeed,

* Putnam, 1893, p. 174.

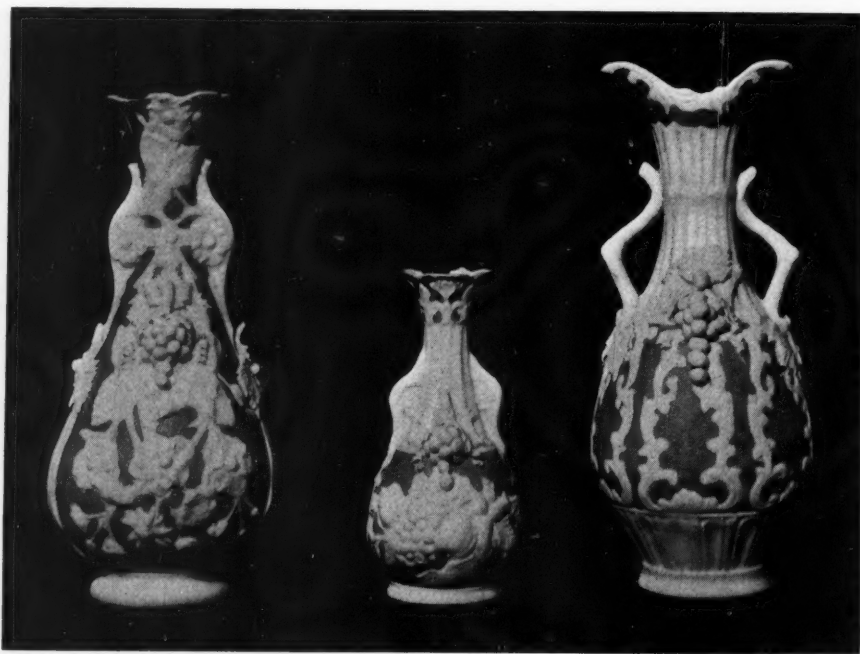


Fig. 3 — EXEMPLIFYING THE CLOSE OF THE FIRST PARIAN PERIOD AT BENNINGTON

Attributed to Bennington during the year immediately following the Harrison régime. The decline from the standards reached in the piece of the Cover and of Figures 1 and 2 is evident. The grapes begin to resemble small dough balls. Their leafage is rudimentary. Yet the low relief pattern, while somewhat chaotic and badly proportioned, is still reasonably well executed.

is Victorian luxuriance free and unrestrained. Yet, in general, the small vase is so similar to its larger versions as to lead me to attribute it to the same source.

As the vase of the Cover is one of a pair, the number of this pattern known to me totals four, including the Prime example. That others await detection by the keen-eyed collector I have no doubt. They are particularly worthy of consideration because they show a quality of workmanship quite distinct from any exhibited at Bennington during the periods of manufacture subsequent to Harrison's return to England. The modeling of the grape design is better than we normally encounter in the Vermont wares; the flowers in high relief are at once more delicate and more crisp. Later work in high relief is far cruder and more summary, though, at times, the flatter modeling achieves excellence.

If the above conclusions are correct, they will not only establish the certainty of parian manufacture at Bennington in the year 1844 — thus supporting the contentions of the earlier writers, Barber and Pitkin — but will prove the existence of two distinct and separate periods of blue parian decoration at the Fenton pottery: the Harrison period, and the later period when Clark, with Theiss and Greatbach as designers, produced under Fenton's guidon the more familiar pitcher and vase designs of the era of the U. S. P. ribbon mark.

The Harrison period, I believe, continued, after Harrison's departure, through the years when the *Fenton's Works* mark was used on pitchers. The blue and white vases made at that time seem to possess certain points of excellence not evident in the subsequent ribbon mark specimens.

To the first period are assigned, because of their design, texture, and workmanship, several vases other than those mentioned. Certainly these vases are not of English make, and, with equal certainty, not the product of any pottery competing with Bennington in the manufacture of blue cameo ware. Among such vases are the specimens shown in Figure 3. Many other varieties exist.

In our studies of Bennington origins, the pertinent query constantly arises as to what all those skilled artists and modelers at Bennington were accomplishing during their

many years of service. For instance, there was Theophile Frey, a china decorator, who was brought over by Fenton from Europe, where, at one time, he had been employed at the Sèvres works in France. He was skilled, we may be certain; and he worked nine, if not ten, years at Bennington. He must have left some mementos.

Quite possibly his industry is exemplified in one or two of the series of vases appearing in Figure 4. Here are three specimens of identical mold, all typical of Bennington in paste, glazing, and in design. The first of the three has a part of the pattern executed in blue cameo. A common pottery product, it was probably not the work of such a skilled workman as Frey.

The second, however, may show Frey's handiwork. This vase likewise is of blue cameo, but it has achieved further decoration. After



Fig. 4 — IDENTICAL MOLDS: DIFFERENT TREATMENT

Attributed to Bennington. The first and second specimens are blue and white cameo parian; the second differentiated from the first by the fact that the grapes and their leafage are fire gilt. The third, of the same body as the other two, is smear-glazed, and part of its decoration is enhanced with delicate enamel colors quite French in their implications. This may be the work of Frey, who, at one time, was employed at Sèvres.

the completed object was fired, the grape decorations were gilded in a manner that plainly shows the hand of someone adept in such work. Palpably it is no home effort of a budding china decorator.

The third vase of the series shows a far different method of ornamentation. In this, parts of the relief of foliage and flowers are emphasized with enamel colors — an old-fashioned green, rose, and yellow. The touch here is certainly not that of a novice; the colors are not those that a novice would have used; and the finish of the completed design indicates that we have before us an example of Bennington decoration which illustrates not only the ambitions of Fenton, but the diligence of Theophile Frey in the artistic pursuits for which he was so well qualified.

When the collector finds a vase of blue cameo parian, exhibiting, by its crudity of workmanship and other certain signs, a non-English production, and when his eye discerns, as it quickly will learn to do, a type of design and an appearance in the blue coating that both looks and is older than anything discoverable in the more finished products of the ribbon mark period — it is fair for him to assume that he holds in his hand a piece of *old* Bennington. Furthermore, when there turns up one of those scarce cameo specimens on which the white portion of the design has been enriched with gilding or color, I suggest that the finder nurse his discovery carefully.



Fig. 1 — FRENCH SALON (style, late Louis XV)

Given to the New Wing of the Boston Museum of Fine Arts by Mrs. Frederick T. Bradbury, in memory of her brother, George H. White.

This and the illustration on the opposite page brilliantly illustrate the opportunities for first-hand study and comparison of European decorative modes which, in ever-increasing number, American museums are offering to the public. The room shown above, while frequently assigned to the Louis XVI period, seems better credited to the close of the preceding era. Unsymmetrical, elaborately scrolled panels, characteristic of the Rococo style, have here given way to a more severe and carefully balanced treatment. In the marble mantle, straight lines replace earlier sinuosities. On the other hand, the characteristic Louis XV coved ceiling is retained, and the volutes in the clipped corners of the major panels betray the designer's lingering fondness for the lissomness of gayer days. Again, the playful and somewhat over-profuse spirit of the Rococo is observable in the multitude of applied gilt ornaments, and in the festoons enframing the mantle mirror.

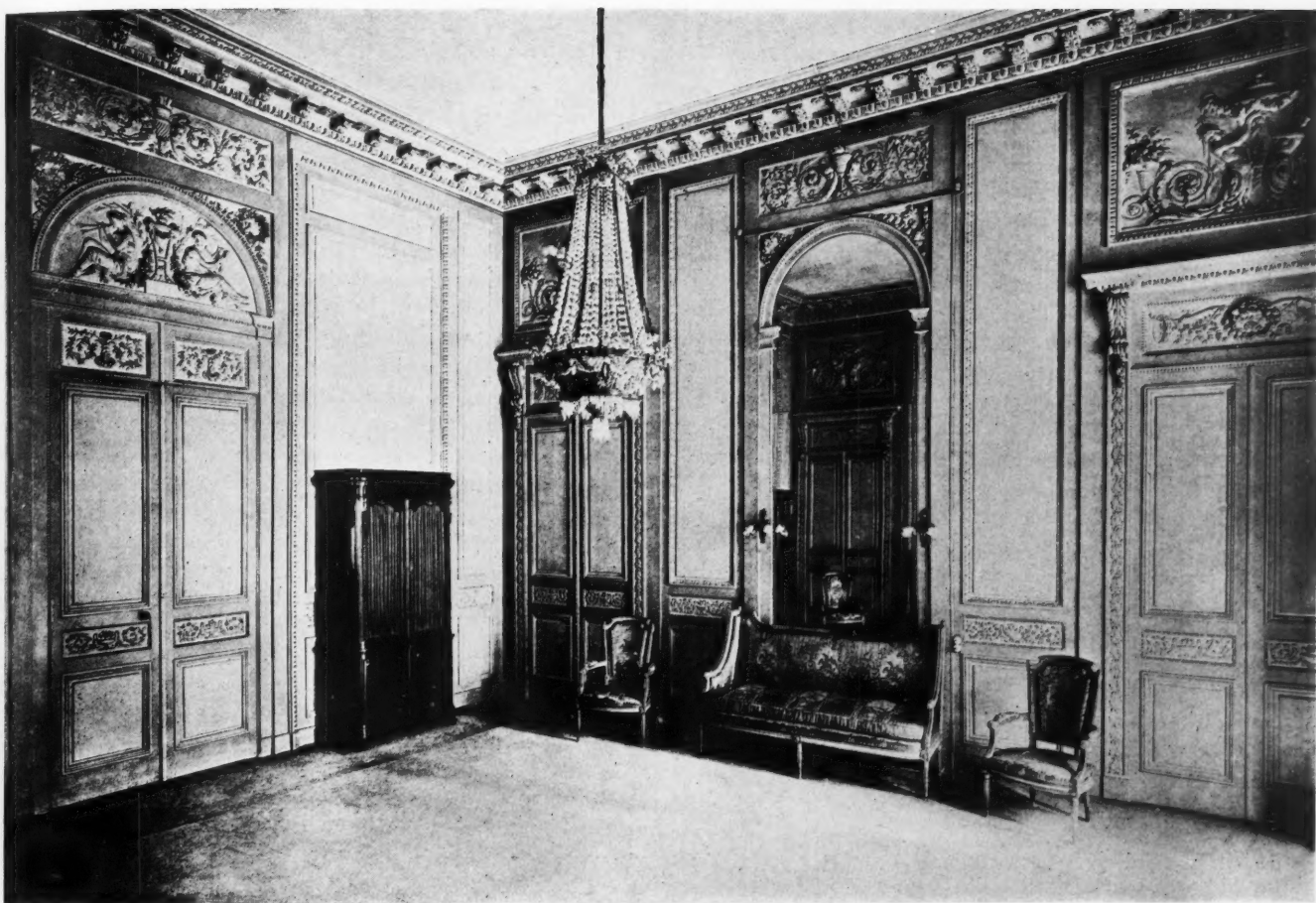


Fig. 2—FRENCH SALON (style, *Louis XVI*)

From the Hotel Letellier, Paris. Given to the Pennsylvania Museum, Philadelphia, by Mrs. Alexander Hamilton Rice.

Almost identical in arrangement with the room pictured on the opposite page, this apartment shows the Louis XVI style in full development. Here the genial floridity of the earlier design is supplanted by a cool and restrained elegance bordering on severity. The coved ceiling of the earlier room has given way to a Classic cornice with modillion brackets. All panels are definitely rectangular, and are enclosed with egg and dart moldings. Yet, with all its restraint, the design of this room shows perhaps a greater variety than does that of the other. The chief doorway, for example, is strongly differentiated from the subsidiary entrances, and the unchanging repetition of motives which characterizes the work of the Louis XV designer is carefully avoided.

A Late Hadley Chestmaker

By THE REVEREND C. F. LUTHER

HE lived in Hadley and he made chests; but it is safe to say that he never made a *Hadley* chest. The incised carving and the distinctive tulip and leaf design, which, together, made the Hadley chest a thing *sui generis*, seem to have disappeared a score of years before his prime, with the death, in 1747, of Ichabod Allis, the last member of the firm from which the Simon-pure Hadley chest derives.

It would be interesting to enquire whether the discontinuance of the more ornate form of chests in this region was in any wise connected with the religious excitement aroused by the "Great Awakening" of 1740. Is it possible that, under the spell of that intense emotional experience, the young ladies of the Connecticut Valley reëchoed the prayer of the Psalmist, "Turn away mine eyes from beholding vanity?" But, since the death of the probable maker supplies adequate reason for their passing, we may but remark that no Hadley chests date from a period subsequent to 1740, and that to not more than one or two can even so late a date be ascribed.

Nevertheless chests were still produced, though in altered form; and the "chest of drawers" came to occupy the place once held exclusively by the chest with a bin in the top and one or two drawers below. Likewise cherry was substituted for oak in construction, and elaborate brass pulls and escutcheons made the new pieces seem more attractive and fashionable.

As the perils of Indian attack passed from the Valley, and the memory of the Great Awakening grew dim, increasing wealth and ease tended to promote the development of

the joiner's art, which received yet further stimulation from new styles of cabinet architecture imported from across the water and from the opulent colonies to the south. In such a setting as this, and in the very town where so many of the earlier carved chests had been made and owned, and were still preserved, appears our late chestmaker of Hadley, Eliakim Smith.

Eliakim seems to have been a sort of Ishmael among the Smiths of Hadley, who derived from either one of two sources: Lieutenant Samuel, the foremost man of the settlement, and Reverend Henry, of Wethersfield — Smiths marrying Smiths until the result was confusion worse confounded for the genealogist. Whether Eliakim was descended from one or both of the progenitors named, or was of quite another stock, no one can say; but his wife, Mehitable, was the great-granddaughter of Chileab, son of Lieutenant Samuel, whose numerous daughters seem to have set the pace in the fashion of dower chests, later designated as "Hadley."

At any rate, this late chestmaker was ushered into the world in 1735, and was ushered out, at the age of forty, on August 27, 1775, in Watertown, whither he had gone in response to the first call for volunteers for the Colonial army. The period of his activity, therefore, covers the very middle of the century, and the entries in his account book, which furnish most interesting side lights upon men, manners, and customs, are of the late 1750's and early 1760's. The original of this book has disappeared; but, many years ago, Mr. Judd, in preparing his *History of Hadley*, carefully copied out page after page of



CONNECTICUT VALLEY CHEST (late seventeenth century?)

A curious example in pine, without carving. Except for the relatively narrow corner posts it shows the typical Hadley form. The unmitred chamfering of the stiles and rails surrounding the panels is, however, a most unusual feature, though it occurs in a Disbrowe chest illustrated on page 338 of Lockwood's *Colonial Furniture* (new edition). So early a structural device seems to place this chest quite definitely among the forerunners of its type, and thus to eliminate any fond hope of its being a belated specimen from the shop of Eliakim Smith.

Author's collection

Eliakim's accounts, and his transcript may now be seen among the Judd manuscripts in the Forbes Library at Northampton.

We may quote only a tithe of the entries, choosing those that seem most typical of the cabinetmaker's daily routine. The first is an ordinary charge, and displays nothing unusual but a bit of spelling.

Nov. 1757. Joshua Ballend, 40 lights of sashes @ 1/6 60/
Days work seiling up W. side of your shop 20/
24 lights of sashes and setting the glass @ 1/6 36/
4½ lbs putty @ 5/ 21/3
3 days work @ 20/ 60/
1757 3 spindles 6/ Case of Draws for Rebecca 40/
2 tables £11.10.0. Coloring & varnishing draws 8/
Bedstead 21/ (only the making) Square Table 80/

Here the chest of drawers definitely appears, and the name of the owner, but there is of course, no indication of the earlier initialing.

Eliakim can turn his hand to almost any form of craftsmanship; for, in 1760, he makes a charge of 9/ against John Eastman for making a "pair of aiches for your bofet." This evidently refers to a pair of *H* hinges for Eastman's sideboard or corner cupboard. Versatility is indicated in the same entry: "making a square table into a round one 60/." Using his own standard of wages, this was a considerable undertaking, three days being consumed in effecting the change. We are glad to learn from the next entry that "Eastman paid all." It would be interesting to know just what early piece of furniture was thus prematurely improved.

A couple of years later, in 1763, Eastman is again charged for a "case of draws £26.0.0," manifestly a pretentious affair. At the same time there are a "Dressing Table for Kezia £9.0.0" and a "Trundlebedstead 60/." In 1760, Deacon Nash pays 2/ for having a crutch mended; and, in 1764, £13.0.0 for "A Desk upon French feet." But what was the "bedstead with tester and false post, colored and varnished 70/," which Eliakim made for Josiah Smith, in 1762? Equally mysterious is the charge against Deacon Nash, in 1763, for "wiring flyers 2/." * In 1766 Edmund Hubbard is charged 2/6 for a similar repair; while Phineas Lyman is debited 1/ for "gluing a flyer."

Some discussion has been evoked by the recent publication in *ANTIQUES* of Mrs. Fraser's claim that Benjamin Franklin was the inventor of the rocking-chair. The improbability of this becomes apparent in Eliakim's frequent entries during the 1760's which indicate that the fashion of adding rockers to straight chairs was, even thus early, becoming common. For example, in 1762, he charges Elisha Porter, "Putting rockers on a chair 3/." The next year, he mulcts Esther Frost only two shillings for the same service. The year following, Eleazar Porter's rockers are also set at two shillings. Many entries reveal the necessity for frequent mending of chairs, which was no small part of our craftsman's task. In this connection, also, appears a side

* This evidently means fitting the wire eyes or small guides into the flyer of a flax spinning wheel. — Ed.

light upon the late fashion in transportation, since, in 1763, Mr. Elisha Porter's "chair" (evidently a sedan) had to have a new pair of thills, and to be retouched, the entire charge for the thills and "oil to color it" being eighteen shillings.

Eliakim, like William Savery, makes caskets for the dead, and the country around resorts to him for that service. In October, 1761, the Reverend David Parsons of the First Church, Amherst, loses a little son, and Eliakim furnishes the "Cophen for Gideon" for 22/6. Hannah Montague loses a daughter Sarah, for whom a more elaborate coffin is made, "with a door to it 50/"; and, in 1764, on the death of one whom we judge to be his wife's grandmother, he constructs the most elaborate coffin of all, costing £2.10/.

We wonder what was the "rigging" which he affixed to "Pens draws," included in a total charge of £5 against Mr. Hopkins, in 1765, as follows:

Making a box of draws for your bedrooms & door for woodhole & putting rigging on Pens [Penelope's] draws — all £5.0.0.

Perhaps this was a contrivance for securing drawers against inquisitive sisters or brothers, inasmuch as many chests did have this device; or it may simply have been new brasses.

Several very elaborate pieces came from Eliakim's workshop, as, for example, the case of drawers for John Eastman in 1763 for which he charged £26, a "case of draws" for Mary Fairchild for £25, and a "case of draws" for Edmund Hubbard, £22.10.0. It is possible to conceive of these as made of cherry and elaborately finished, since, in 1760, he makes for Margaret Church, "A Chest of Oak Draws colored & varnished £5." Solomon Boltwood has a desk at £22.0.0 and Edmund Hubbard a "high case of draws £20." And what possible profanity may have been included, and what dulling of tools recalled, when Eliakim enters against Jonathan Cook, in 1760: "Making 13 window frames out of old gise?" The thrifty neighbor evidently used the old joists of some dismantled building for his frames.

The earliest entries occur in 1758, when Eliakim was only twenty-three years of age, and indicate a business already well developed, since the "high case of draws £20," and the "case of draws" for William Boltwood, £20, were made in that year. The last entry is in 1771, and is a charge of 30/ against Jonathan Cook for "6 black chairs."

Here, then, is a transcript from the daily activity of a Jack-of-all-trades in this thriving valley town, revealing the considerable part he played in the domestic affairs of the community. We must regret that he left no signature or mark of his identity upon any of the numerous pieces of cabinetwork still preserved in the locality, and cherished as treasures. He followed the example of anonymity set by the makers of the true Hadley chests, so robbing later generations of an inheritance that they would have prized. But it is evident that his finger prints are upon many a local piece, awaiting only vision for their detection.



Fig. 1 — SHELL CAMEOS OF EXCELLENCE

Of the group, the warrior's head is the most brilliant as a *tour de force*. It is, however, outranked by the calm splendor of the bearded profile. The Medusa head is notable chiefly for its extreme refinement of modeling in low relief. The scene of Christ and Lazarus is a difficult pictorial composition successfully achieved.

Judging Shell Cameos*

By HOMER EATON KEYES

TO the poet Wordsworth the meanest flower that blows could bring "thoughts that do often lie too deep for tears." I have much the same feeling toward cameos: the meaner the specimen that I encounter the sadder I become — and there are stages of sadness beyond benefit of weeping. For, contrary to general belief, the cameo is not *per se* a rare, beautiful, and estimable jewel. It represents, indeed, one of the most uninspired arts that ever flourished.

Nevertheless, our grandparents were fond of cameos, and, in considerable degree, their grandparents also. From them the present generation of Americans has inherited a really vast accumulation of these ornaments — an accumulation constantly augmented by importations of old specimens and new from abroad. So cameos beckon to us from every jeweler's window, from the trinket case of every antique shop, from the miscellaneous family treasure-troves of our friends. Since they cannot be avoided, it might be well to try to learn something about them,

to investigate their general characteristics, and to discover, if possible, the specific qualities which distinguish an occasional fine specimen from the ordinary rank and file.

WHAT IS A CAMEO?

At the outset, a definition. Strictly speaking, a *cameo* is a small carving in relief on stone, glass, shell, lava, or other hard substance. Usually, but by no means invariably, this carving is executed on a material, like agate or shell, which occurs in layers of different colors, so that the cutting away of parts of one layer may leave the remaining surface strikingly set off against a contrasting background. The reverse form of carving, which shows the major design as if impressed rather than in relief, is known as *intaglio*.

The art of cameo cutting is a very ancient one. But the early cameos were usually wrought in stone — sometimes precious or semi-precious — and in glass — a substance whose intrinsic qualities only the modern world has failed to appreciate. The cameos of our grandparents, however, were, many of them, carved in shell, and because it is cameos of this type that today's collector will most frequently encounter, these notes are confined to a consideration of them.

* To Judge Henry T. Lummus of Lynn, Massachusetts, I acknowledge my indebtedness for his assumption of the chief labors involved in preparing these notes. He it was who secured the photographs, compiled a bibliography, and exerted the moral suasion necessary to overcome the native *inertia scriptoris*. — H. E. K.



Fig. 2 — THREE-COLOR CAMEOS

All show some discoloration in the white surface, which has been turned to advantage by the carver. In the figure of Saint Matthew it is this touch of added color in eye, hair, and beard which gives an otherwise commonplace work a faint air of distinction. The garlanded male head (*right*), though stereotyped, deserves high consideration for workmanship aside from its tinting. Touches of color barely save the Diana profile from the category of the commonplace, and almost, if not quite, fail to keep the wooden young female with the flower basket out of the list of undesirables.



Fig. 3 — CAMEOS OF EXCELLENCE

The Bacchus and Ariadne group (*centre*) shows no little variety of surface and texture in very low relief. The Madonna bust, while not distinguished, and somewhat impaired by the obtrusive hand, will qualify as good. The vine and flower wreathed female profile is remarkable for the thickness of the white overlay and the depth of its undercutting.



Fig. 4—MORE SHOWY THAN ESTIMABLE

Examples of medium grade workmanship, in which the false appeal of ambitious or sentimental subjects will be evident to the critical eye. The left-hand member of the group, however, is not entirely devoid of merit.

THE ANTIQUITY OF SHELL CAMEOS

Opinions differ as to the period when shell first came into use as a material for cameo carving. Some writers point cautiously to the Middle Ages as the beginning time. Others speak somewhat vaguely of the Renaissance. Cyril Davenport, in his book entitled *Cameos*, cites examples both of birds' eggs and sea shells bearing low relief decorations which show evidence of having been wrought some six or seven centuries before the era of Christ. Such curious research, however, is of little more than academic interest. It seems to be pretty generally agreed that shell cameos, as we know them today, hardly came into existence until the age of exploration had opened the waters of India and the Pacific islands to traders, and had revealed the coveted wonders of the Caribbean Sea; for it was only from these quarters that came the richly colored shells necessary to cameo work. The Mediterranean depths yielded nothing worthy to tempt the lapidary from his agate shard.

It seems fair to state, then, that the first making of shell cameos in the modern manner dates from the late sixteenth or early seventeenth century. Specimens from the latter period survive in various museums, but they are not numerous. Wide production of shell cameos came with the dawn of democracy, and its increase kept pace with the dissemination of wealth among the average folk of Europe and America. Thus the carving of shell cameos for popular consumption is said to have started in Italy somewhere between 1805 and 1820. Thence it spread, through the

immigration of workmen, to France, later to England, and finally, at the time of the World War, in 1916, to America.

The reason for the avidity with which shell cameos were acquired by all classes who could buy them is not far to seek. The Classical revival of the eighteenth century had awakened a keen interest in the cut gems of the ancients. These had been popularized in the paste replicas of Tassie and in the jasper wares of Wedgwood. Equally Classic in subject, beguilingly low in price, even when mounted in their thin gold frames, and, furthermore, fresh from the hand of the carver, the shell cameo enabled its owner to ally himself quickly and inexpensively with the æsthetic uplift of his day, and to display on his person the bright badge of his superior culture. As to the essential beauty of these adornments, that was accepted as a matter of course, since the patterns were, almost without exception, derived from originals before which the art critics bowed in adoration until their protuberant brows commingled with the dust.

Already well under way during the first quarter of the nineteenth century, the shell cameo industry flourished mightily for better than half a century.* Indeed it is even now sufficiently occupied in supplying innocence abroad with souvenirs of summer journeys to justify the maintenance of a school for incipient cameo cutters at Torre del Greco near Naples. The heyday of the

* As late as 1886, the *London Saturday Review* speaks of the prosperity of the shell cameo industry in Naples. In the same year, the *Journal of the Society of Arts* extols the firm of Francati and Santa Maria, Italian shell merchants in London.

business came, however, during the forties and fifties of the last century — the period when parian porcelain was in its prime, and when sculptors, both European and American, were still viewing the world through Hellenized spectacles.

It is probably fair to say that most of the shell cameos which a reasonably discriminating collector will care to acquire are safely assignable to the period from 1840 to 1875. Earlier specimens will be few and far between, and the numerous later ones are, in general, too cursory in execution to be considered desirable. But any precise dating of shell cameos will usually be out of the question. Their subjects are as fixed as those of the monastic paintings of Mount Athos, and their general style is no less unchanging. Sometimes the form of a gold mount will give a clue to the date of the enframed carving, but it will be no more than a hint. On the whole, then, we must accept our shell cameos almost solely at their face value, without concern for their precise age or parentage. Hence, as a medium for exercising our powers of unprejudiced discrimination, they are really almost unrivaled.

THE MATERIAL FOR SHELL CAMEOS

Various of the so-called helmet shells are used for cameo carving. First there is the red helmet, or bull's mouth (*cassis rufa*), from the Indian Ocean. Its bright orange-red lining makes a desirable ground for the clear relief cut from the white portion of the shell. From the West Indies comes the black helmet (*cassis tuberosa*), which offers a black, brown, or dark claret-colored ground. For a shell with pinkish lining, the shell hunter must search the waters of the Indian Ocean, and about the Japanese Islands, where hides the horned helmet (*cassis cornuta*); or of the Caribbean Sea, which yields the beautifully blushing, but unbeautifully named, *strombus gigas* or Queen conch. The collecting, preparing, and shipping of these shells constitutes a business of no mean proportions.

THE MAKING OF CAMEOS

The shells used in cameo cutting, when their outer bark is removed, reveal a white, chalky surface underlaid with the harder, colored portion of the lining. Only a small part of the shell is available, and there are times when a single shell will yield no more than one or two pieces suitable for use. The methods employed are simple. A piece of shell of the desired size is selected, ground, or filed to the shape required, and then cemented with a resinous cement to the end of a stick — a broomstick will serve.

Supporting the shell with this stick, in his left hand, the cutter goes to work with a few cutting tools and scrapers. First, he outlines his subject on the white body. That done, he carefully cuts away all the rest of the white portion of the shell, leaving his design blocked out on its tinted background. Thereafter, his task is that of indicating the features, the outline of the hair, and so on, working over the entire surface, so that each part shall be equally

advanced with all other parts. Some shell cutters, it is said, use drills and grinding wheels in their work; but such tools really belong to the apparatus of the maker of stone cameos. Shell cameo work is carving, and implies the use of delicate carving tools.

The skill of the carver is exhibited not only in the refinement of his workmanship, but in his ability to make his design conform to the irregularities in the surface of the shell. He will likewise know how to dispose his design so that, if the colored background shows through thin portions of the white inlay, it will enhance rather than detract from the general effect. He must be continually on the lookout, too, for imperfections in the white surface, since the belated appearance of a seam, or the development of scaling, may spoil a half completed work.*

When the carving is done, the ground is smoothed with pumice and water, applied with a pointed piece of wood. The surface is next smoothed with pumice and oil, and polished with a paste composed of rotten stone and sulphuric acid. The cameo is then ready for public exhibition.

CAMEO SUBJECTS

The hand of tradition has always guided the fingers of the European cameo cutter. For more than a century, reduced copies of ancient sculptures and famous Renaissance paintings, vacuous ideal heads, favorite allegorical figures, and family portrait profiles,

have supplied the stock motives of cameo designers. A particularly daring and independent artist might occasionally break loose to the extent of carving an entire shell with a treatment of Guido Reni's *Aurora*, or he might invent something of his own; but he was almost always careful to maintain the lofty and somewhat frozen style derived from the intimations of an antiquity handed on from the high Renaissance. So we find in a Philadelphia collection of 1877† the following, among other items: *A Bearded Head, An Oriental Head, Socrates, Zenobia and Odenatus, A Mask, Romulus, Remus, and the Wolf, a Greek Philosopher*, and so on. Biblical scenes frequently turn up: *The Nativity, The Virgin, The Adoration of the Magi*.

The carving of shell profile portraits may well have been contemporary with the cutting of silhouettes; but the results of the former process were less lifelike than those achieved by means of shears and black paper. The silhouettist was primarily concerned with obtaining a vital likeness; whereas the cameist felt himself

* In an article on cameo cutting in the *Industrial Arts Magazine* for January, 1922, John Walsh states that he has cut shell cameos with a jackknife. He, however, recommends the use of files such as are used in diesinking. He also advises emery cloth for keeping the work smooth. Where the worker can obtain access to a dentist's office, Mr. Walsh emphasizes the speed and accuracy with which shell carving may be done with the practitioner's dental wheels, drills, knives, and polishing discs. Concerning dentists' attitude toward such employment of precious machinery, he says nothing.

† *The Catalogue of a Cabinet of Gems, etc.* by Maxwell Somerville, Philadelphia, 1877.



Fig. 5 — SKILFUL CUTTING

In both of these examples the carver has taken full advantage of the opportunities offered by the shape and color of his shell. The Mercury with the infant Bacchus, in particular, demonstrates the method of adjusting white relief to a strongly curved ground.

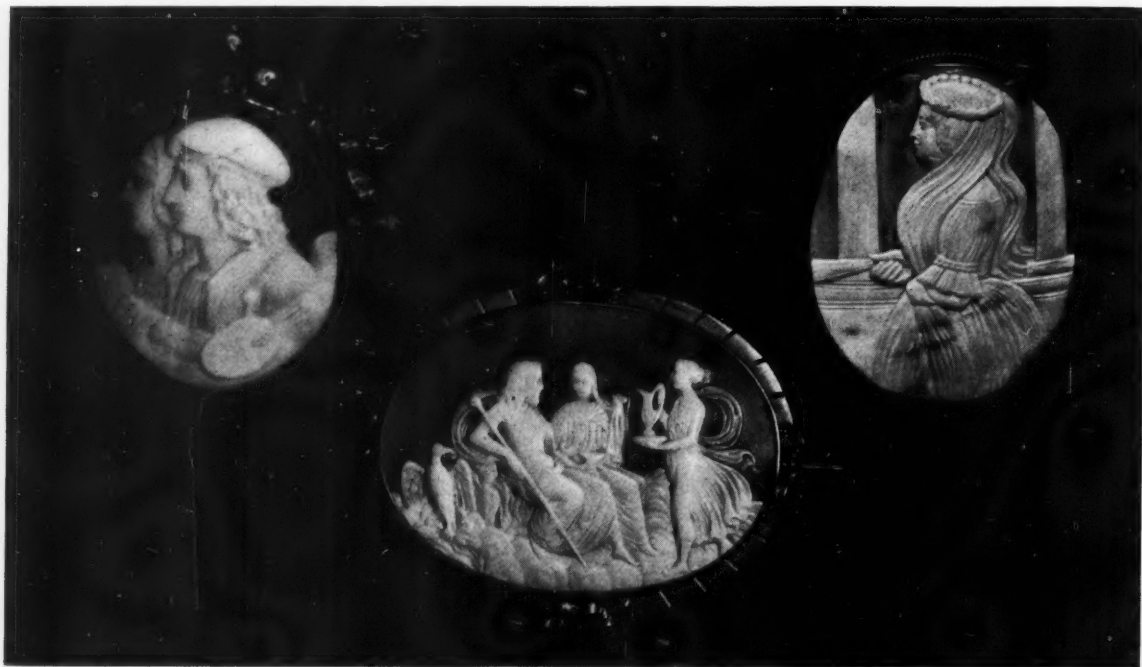


Fig. 6 — FROM GOOD TO HORRID

Despite its saccharine quality and its slickness of surface, the double profile of Raphael and his Fornarina must be given a better than average rating. Hebe and the gods give us a commonplace treatment of a grandiloquent theme. The festal young female at the right is little more than a bit of scratch carving.

compelled to endow his men sitters with the bearing of demigods, and his women subjects with the charm of Venus or the more solid pulchritude of Juno. The outcome of his efforts was not always admirable.

The 1840's, however, seem to have viewed all cameo work with a fondly indulgent eye, declaring it to be "in most exquisite style of finish, and perfect in contour and taste." For such perfection, prices were, indeed, reasonable. Good shell cameos might be had from £1 to £5, for heads, and £3 and up, for the finest large brooches; while combs cost £10, and a complete set consisting of necklace, earrings, and brooch could be had for 20 guineas. At such prices, one could perhaps afford to be indulgent.

THE QUALITY OF CAMEOS

How is one to judge the quality of cameos? Solely by the eye. While some cameos are signed, the vast majority are anonymous; and even were they not, it is always easier to apply a notable signature than to achieve a masterpiece. Hence there is nothing to be gained by hunting for names or dates. The cameo collector must go on his own. He must learn to see for himself, to determine for himself, what attributes are desirable, and to reach independent judgments as to the extent to which these attributes are discernible in the specimen before him.

There is, however, one *don't* that underlies the whole critical process; namely, don't allow the subject of a cameo, either because of its implied sentiment or its complexity of design, to influence your opinion as to the character of its craftsmanship. For the subject of a cameo design is of little or no importance. Nine times out of ten it is borrowed, and such imaginative content as it may once have possessed has been squeezed out of it to the last drop. The subject and the elements of the design of a cameo, as such, therefore, mean virtually nothing. Workmanship, taken in its broadest sense, means everything; and it must be of a very high type to be worth consideration. This is true of hardly any other form of art. In painting, in drawing, in modeling, in most forms of sculpture, clear evidence that the artist really had something to say may count tremendously in an appraisal of his work.

Not so in cameo cutting; for in that field the artist has nothing to say. He has no more of a message to convey than has the circus acrobat; so, like the acrobat, he must be judged solely by the precision, skill, and grace of his performance. To be enduring, he must achieve technical perfection. There is no such thing as a "quaint" cameo.

Opinions may, however, differ as to which evidences of the cameo cutter's skill are the more important. The true collector will probably lay primary emphasis upon the carver's ability to adjust his design to the conformation of the shell which he has selected. A fair sized piece of shell, it must be remembered, will almost never offer a perfectly plane surface to the carver. Even if the white overlay is worked down so as to be perfectly flat, the colored ground will undoubtedly display some curvature. Obviously, then, no little skill is required so to carve a head that all its features will seem to be in correct relation one to the other. A profile may be cut so that the face will seem to turn in toward the background, as in Figure 1 (*left*), or to be drawing away from it, as in Figure 5 (*below*), according to whether the white overlay is thinned along the outline of the face, or at the back of the head. In either case, no part may be allowed to get out of focus.

Among the shell cameos here reproduced, that of Figure 1 (*left*) is perhaps the best example of the adjustment of design to a peculiar shell surface. The whole effect is that of a head straining forward, while the arms are drawn back. Evidently the artist has taken advantage of the unusual thickness of parts of his overlay to render a composition not only exceptionally vigorous, but superb in its placement within the limits of available space. The piece is therefore extraordinary from many standpoints.

Another often highly prized evidence of the carver's skill is the clever use of the native color of the shell. Occasionally a shell will show three color layers instead of two, or else the usual white overlay will be stained and mottled with a brownish tint. Such discoloration has been cleverly turned to account in the cameos of Figure 2. While it is of insignificant extent in the first of these specimens, the piece may hardly lay claim to distinction on any other grounds. The Classic head beside it is, however, well, if

frigidly, executed, and its pinto aspect would probably be considered an added feature of attraction.

Another point of importance to the connoisseur of cameos is the color of the ground. Pallid pinks are less desirable than rich pinks, and these latter, in turn, than the flame color, between red and orange, which is sometimes found. Rarest of all is the dark claret, maroon, or nearly black ground, the shells for whose making constitute but a small proportion of the shell hunter's findings.

And since shell cutting is, after all, but a kind of artistic acrobatics, the more complicated and difficult the design, the more crowded with figures, just so much more highly will it be prized. The cameo cutter who spreads an *Aurora* over the entire surface of a good sized shell has performed a stunt that is quite likely to win him both applause and patronage.

All of these considerations are easily enough expounded and exemplified. The final consideration, however, that of really exquisite workmanship, almost defies lucid discussion; for exquisite workmanship, as contrasted with merely skilled workmanship, or even with commonplace treatment, is not something demonstrable to the outward eye. Though its quality is conveyed through the optical medium, its perception lies deeper within us, just as our response to noble music depends upon something more than the functioning of our ears.

To appreciate exquisiteness — that rarest of cameo qualities — we must first be sensitive to space values, that is, to the placing of the subject within its allotted area. Secondly, we must have a feeling for line, not only as line implies pleasing contour, but as its diminished or expanded flow suggests differences in texture and variations in relief.

Linear excellence of a high order is discoverable in the two male heads of Figure 1. Note particularly how the right shoulder of the warrior melts into the background. Note the shadow under the peak of the helmet; the effect of tense muscles in the neck. More subtly delightful in its gradation of line is the calm and gracious bearded profile in the same group. Some of the other cameos reproduced likewise possess good linear quality; but, with the exception of the garlanded head of Figure 2, none of them even approaches the two selected. Indeed, the majority exhibit only a sharp and summary cropping of a figure outline which may be, in itself, either good, as in Figure 3 — among others; or bad, as in Figures 7 and 8.

Lastly we come to the treatment of surfaces. The cameo cutter, we must remember, is, perforce, working in very low relief. His



Fig. 7 — TYPES TO BE AVOIDED

The sentimental appeal of the thick-wristed, footless infant, miraculously balanced in attitude of prayer, should blind no one to the crude workmanship. The iron-clad nymph at the right has little more to commend her.



Fig. 8 — IN THE CLASS OF ATROCITIES

In reality an unfinished and, perhaps, for some reason, discarded piece, this cameo was purchased in a foreign shop. It may serve as a warning of things to be avoided.

profiles are not half-of-the-full round, but only a small fraction of it. Accordingly he must find the means of *suggesting* these degrees of elevation and depression in the face and form, which he cannot render with realistic accuracy. This he accomplishes partly by gradation of line, and partly by modulation of surface. The highly refined Medusa of Figure 1 exemplifies this process. The head is represented in extremely low relief; yet the soft roundness of cheek and chin are fully

implied and the depth of the eye socket beneath the pensive brow is adequately portrayed. This cameo possesses not a little fine linear quality, too, but its really outstanding claim to recognition lies in its surface modeling.

It is skilful modeling, again, which gives the warrior's head (Fig. 1) an aspect of outward thrust far beyond its actual measure of relief, and which accounts for the elusive yet inescapable charm of the bearded profile. The right-hand cameo in Figure 3, again, while it owes a good deal to unusual thickness of the white overlay, gains immeasurable vitality from the sharp undercutting of certain portions and the subtle rounding of others.

In comparison with these examples, such cameos as those of Figures 7 and 8 amount to little more than scratch carving — which produces its crude and simple effects by the mere gouging of lines in a flat surface.

To me, I must confess, quality of line and quality of modeling are the chief requisites of a good cameo; for they are the only means by which the cutter, restricted as he is in subject,

may really express his artistic individuality, if he possesses such a thing. I am inclined to believe that such individuality is rare among cameists. No man of true creative ability could continue, year in and year out, to cut the same subjects in the same medium. Doubtless the better members of the craft, like Canova, graduate into the ranks of sculptors, leaving behind them, as did that once popular idol, some few surpassing souvenirs of apprentice days. The rest remain, as they began, patient, painstaking, sometimes highly skilled, but always quite uninspired machines.

Shell cameos do not lend themselves to any process of listing or of scientific classification. Some few are excellent, quite a number good, a still larger number fair, and a vast quantity poor to very bad. At the risk of arousing the ire of many of my readers, I have chosen to group under these four heads the illustrations accompanying these notes. And, lest I be accused of prejudice and unfairness, let me add the reassuring statement that the very worst cameo in the lot, which I have especially set apart as an example of the depths of degradation to which cameo cutting can descend, belongs to me. I cherish it solely because it is so unutterably bad.

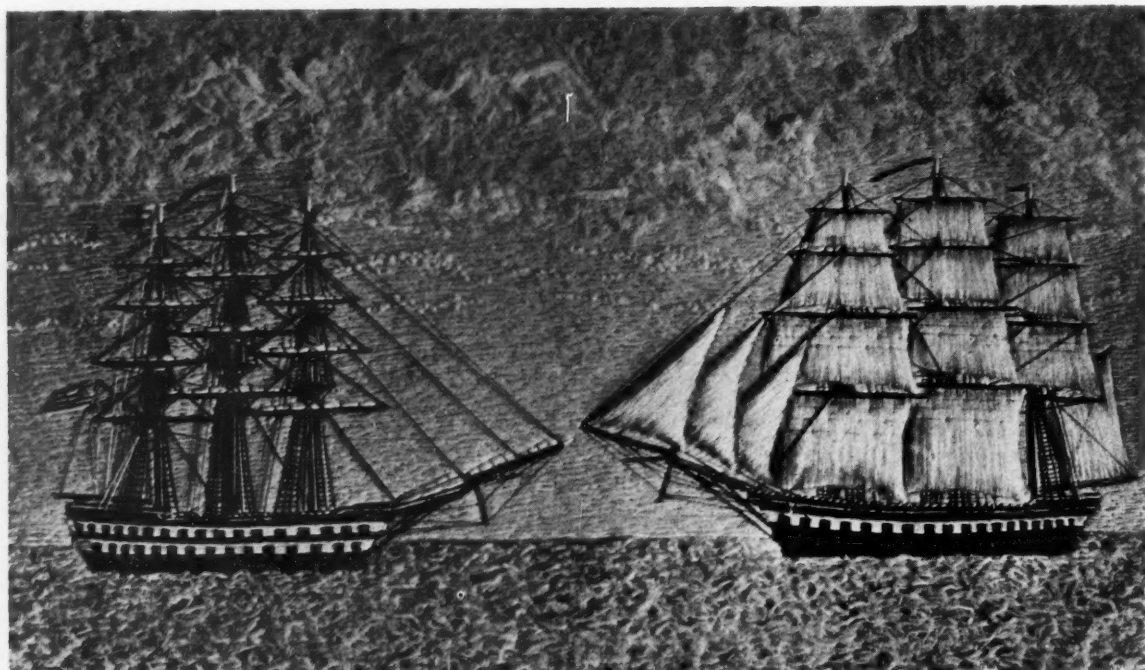


Fig. 1 — A SAILOR'S WORK IN WOOL (last third of the nineteenth century)

A marine view embroidered on canvas. Different textures are obtained by ingenious variations in the stitching, and by looping and clipping.

From the Jefferson County Historical Society, Watertown, New York

Yarns of a Sailor in Yarn

By JONATHAN FAIRBANKS

THE two pictures wrought in wool yarn, which are here illustrated and described, are identical in size. Each has a length of nineteen and one-half inches, and a height of twelve inches, exclusive of the deep gold frame which surrounds it. Perhaps the more striking of the two is that which shows two frigates riding a choppy sea (*Fig. 1*). White-crested waves, indicated by looping the stitches loosely and then brushing them out, fill the foreground. More distantly a zone of blue water emerges, and the white crests become less pronounced, until, at the horizon, the sea has taken on a deep azure tone, almost the color of lapis lazuli.

Across an even-toned light blue sky, worked in what is known among embroiderers as "filling-in stitch," float great clouds of white yarn, more openly looped than in any of the wave crests, and brushed into greater fluffiness. The ship to the right has all sails set — three jibs, courses, top-sails, topgallants, royals, and spanker. Sailor folk will detect that a fair wind is coming over her starboard quarter. White wool and light gray, worked in long satin stitch, deftly shaded, give the effect of well filled sails. The three masts, the bowsprit, jib boom, martingale boom, and yards are worked in a brownish yellow yarn, which cleverly imitates varnished spruce or pine. The stays and rigging — including shrouds, ratlines, and halyards — are done in black thread. The hull is of black yarn, with a white stripe along its ports, which number eighteen on a side — showing that the frigate was pierced for thirty-six guns, besides her

bow gun and stern chaser. Her boot-topping is of burnt sienna yarn, while her wind pennants are red.

That the ship to the left is a United States war vessel of the second-rater type, is apparent from her colors. She is a ship of the line, carrying sixty-four guns. Double rows of ports pierce her sides. Her hull is embroidered in much the same manner as that of her sister frigate, and with yarns of the same colors. All rigging is likewise indicated with black thread; and, since all her sails are furled, her shrouds, ratlines, and stays stand out distinctly against the heavens.

In the second picture (*Fig. 2*), a single frigate — similar to the one under sail in Figure 1, but with main and crossjack furled — rests placidly upon a flat sea. The sky, too, is quiet and its clouds are thin, for the loops of the stitches in which they were wrought have been clipped quite close to the expanse of blue. In the foreground, two luggers may be seen standing inshore. A steamer in the offing betrays the picture's relatively late date. To the left, a point of land rises abruptly from a deep cove, perhaps a haven for smugglers, who were wont to use luggers in their traffic. The barren rocks and earth of this feature are worked in deep crimson shaded to pink, possibly to imitate granite, or, at least, an iron-impregnated soil. The foliage of the trees is of dark green yarn, relieved by a lighter yellowish green similar to that of the grass which fringes the level shore at the foot of the promontory. Two stumps and the trunks of the tall trees are worked in a natural brown. The whole rendering is unusually realistic, and this picture, while

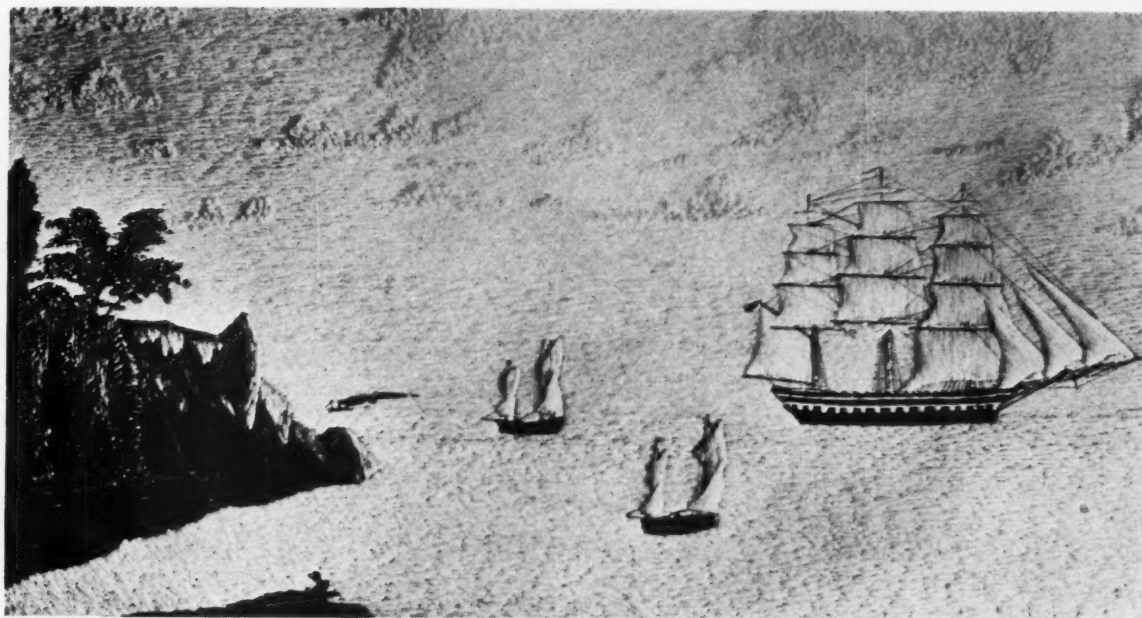


Fig. 2 — A SAILOR'S WORK IN WOOL (last third of the nineteenth century)

Evidently the work of one who knew the anatomy of a ship. Looping and brushing of the yarns employed give a curiously plastic appearance to the picture.

From the Jefferson County Historical Society

not so massive as the other, is quite as remarkable an example of its genre.

Both of these intriguing masterpieces of the needleman's art hang upon the staircase walls of the Jefferson County Historical Society at Watertown, New York. They are the work of one George H. Russell, born, in 1844, in England; and, during his early days, a sailor under the flag of his native country. When, or why, Russell quit the sea, we do not know; or why he chose his final mooring in the historic Lake Ontario village of Sacketts Harbor. But such questions are of small moment. Suffice it that, once he had been weaned from salt water, our erstwhile sailor took up the trade of stone mason, and worked at it faithfully until near the time of his death at the advanced age of eighty-two years.

Between building chunks of heavy granite into the inert massiveness of foundation walls, and scampering up and down the swaying shrouds of a ship at sea, stretches a vast chasm of experience and emotion. The vision of his sailor life must often have haunted the ageing stone mason, awakening old memories and stirring vague longings for braver and more tempestuous days. And these he seems to have satisfied — in part at least — by embroidering marine pictures. In this occupation he was but following an old tradition among British sailors, who are credited with turning to fancy needlework as instinctively as seagoing Yankees turned to scrimshaw. For Russell, too, the materials were ready at hand. This was the era of Berlin wool, and of bright red *God Bless Our Home* mottoes cross-stitched on perforated paper. So, we may not credit him with being a pioneer in his peculiar art. He was, nevertheless, an unusually skilful and ingenious practitioner.

It is, however, a curious circumstance that, while colored yarn pictures, such as were made by the Sacketts

Harbor stone mason, are by no means unique — particularly in England — no one seems really to know more about them than the fact of their existence. When did they first appear? Why are they, almost exclusively, a British product? What technical variations are discoverable among them? Do they permit of classification; and does anyone, anywhere, collect them?

My own inability to answer these questions is in no wise due to lack of investigation on my part. I have tapped innumerable founts of knowledge and, alas, have found them uniformly dry. I began the process with the New York Public Library; but no reference to the subject of my quest was there discoverable. Next I tried the Smithsonian Institution, whence I was directed to the Essex Institute at Salem. Here I learned that I should have addressed myself to a neighboring institution, the Peabody Museum — a sanctuary of nautical mementos which, however, enshrined no sailor yarns such as I was seeking. And I had no better luck abroad. The officials of the Victoria and Albert Museum, in London, and of the United Service Museum were most courteous, and equally unenlightening.

The sum and substance of fresh knowledge gained from these various sources is simply to the effect that the making of needlework marine pictures has at times served to occupy the idle hours of British sailors, and that examples of the art are to be found scattered here and there among the seacoast towns of England. Apparently they have not engaged the attention of English collectors to any such extent as Yankee scrimshaw has captured the fancy of American amateurs of seagoing souvenirs. Yet they are worth finding, and keeping, if only as memorials of the salty breed of old-time seamen, now almost extinct and as different from the modern tribe as a Revolutionary frigate from an armored dreadnaught.

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(c. 1790) TWO
SHIELD-BACK
MAHOGANY CHAIRS
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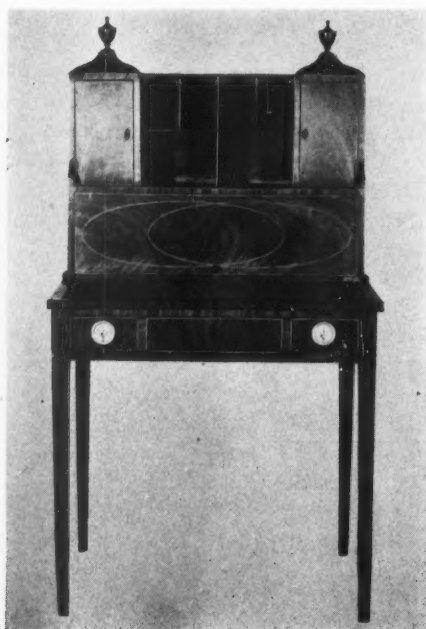
Representative of the highly refined designs and impeccable workmanship to be found in the finer New England furniture of the early Republican period. The chairs are Newport pieces, reasonably attributable to the younger Goddard.

From the collection of
Mrs. Charles Hallam
Keep.

THE exceptional degree of coöperation on the part of notable private collectors, which is being accorded the forthcoming Girl Scout Exhibition of American furniture, becomes daily more manifest. The caution which frequently prompts the owners of choice pieces to hide such treasures from the public eye, and often from public knowledge, has, in this instance, yielded to the claims of civic duty. That the Girl Scouts will not be the only beneficiaries may be inferred from the fact that students of antiques throughout the

country are arranging their fall travel schedules so as to be in New York during the all-too-brief period of the exhibition.

The few illustrations which have previously appeared in *ANTIQUES* and those here published are, of course, inadequate to convey a true idea of the scope and magnitude of the display; but they will suffice to indicate its high plane of quality. Latest reports hold out the hope that some items from the Reifsnnyder collection may be shown. They would offer opportunity for interesting comparisons.



(Right) SATINWOOD TAMBOUR DESK BY
DUNCAN PHYFE (c. 1800)

It will surprise most collectors to learn that Phife ever departed from his carefully selected mahogany to work in full satinwood. But here is visible and exquisite proof of his so doing.

From the collection of Mr. and Mrs.
Andrew V. Stout.

(Left) MAHOGANY SMALL DESK WITH
SURMOUNTING PIGEONHOLES FLANKED
BY PAVILION CUPBOARDS. (c. 1720)

Original in design, yet perfectly proportioned, its grace enhanced with beautifully grained wood set off with holly tracery, this desk finds a happy finishing touch in its Battersea knobs.

From the collection of Mr. and Mrs.
Andrew V. Stout.



The London Letter

By GUY CADOGAN ROTHERY

THROUGH the efforts of the Royal Historical Manuscripts Commission, and other agencies, good progress is being made toward the systematic preservation of historical documents. The latest move has been suggested by the Anglo-American Historical Conference, held at the Institute of Historical Research, when a scheme was advanced for organized coöperation in historical studies among English-speaking peoples. Randolph G. Adams, Librarian of the Clements Library, University of Michigan, wishes to see an Anglo-American bureau in London for the indexing of valuable material. The need for this has been shown by the recent sales of well-known documents and letters relating to English and American history, which have been flashed into public view for a moment and then, for the most part, locked up in private collections.

Another instructive incident has just occurred in Jersey, where the death of an old lady revealed a hoard of treasures including letters from Charles II, and others, to a former Governor of Jersey, an ancestor of the deceased. The documents, luckily, have found their way into the local museum.

Then there is the case of the gorgeously illuminated Luttrell *Psalter*, a manuscript of the early fourteenth century, and the Bedford *Book of Hours*, of the fifteenth century, which are shortly to be put up at auction. Both contain illustrations and details of immense interest to the historian of social manners. This week a collection of fifteen miniatures cut from ancient manuscripts was sold for £110.

Another instance of international coöperation is the much appreciated gift, from Professor J. M. Manley of the University of Chicago, to the British Museum, of an ultra-violet fluorescent cabinet, to facilitate the deciphering of old, worn manuscripts.

* * *

Note.—Since the above lines were written, the Luttrell *Psalter* has been sold for the equivalent of \$157,500; the Bedford *Book of Hours* for \$165,000. In both instances the purchaser was John Pierpont Morgan, who has generously agreed to allow the British Museum to acquire both volumes if the money for their repurchase can be raised within a year's time.—*Ed.*

* * *

Old ship models are finding a steadily widening circle of admirers, with the result that many neglected treasures are sailing into the market. One or two large collections have lately been offered. The most important, the Mercury collection, has been secured permanently for the training ship *Mercury*, at Southampton. Only the other day I became acquainted with a great number of models in the nautical museum of Nelson Dawson (the etcher and painter of marine subjects), at the Guardship Studio, Chiswick. For many years, Mr. Dawson has been rummaging every seaport and fishing village for nautical items, from ship and boat models, seamen's wool pictures of ships, and ship figureheads, to paintings, engravings, and curiosities of all kinds. Among his ship models is one, over seven feet long, of a Portuguese man-of-war, 1880. Others are dockyard models; a contemporary model of the first *America* yacht, 1853; old East India clippers; fishing luggers and miniature boats, from the Thames wherry to the East-coast cobsles and Esquimaux canoes. The museum includes marine scientific instruments and many strange phases of seamen's hobbies.

* * *

By the way, not far from the Guardship Studio, which is next door to the Chiswick Parish Church, where Hogarth lies buried, on the delightful eighteenth-century Chiswick Mall, Mr. Dawson has one of the finest collections of Nailsea glass that I have ever seen. It contains over three hundred items, many with the



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characteristic blue, white, and red enamel streaks and spots. Nailsea glass is a beautiful product, and is found in great variety of forms, though rarely in such a comprehensive collection as that at Chiswick.

Among collectors in general, long-stemmed drinking glasses with air twists, or colored twists, are greatly in demand, possibly as the result of two or three recent books on the subject. Glass lovers are also eagerly on the lookout for examples of Ravenscroft "sealed" glass (made by Sir George Ravenscroft at Henley-on-Thames late in the seventeenth century). A fine Ravenscroft "crissled" sealed jug from the Kirby Mason collection sold for £400 at Sotheby's, a "record." Incidentally, this collection, 162 lots, realized £2,505.

* * *

Writing about drinking glasses reminds me that people with an eye for beauty in oddity are watching for old wine and other bottle labels, to be found in silver, base metals, enamel, ivory, and so on.* They may be quite plain or very elaborate, even pictorial, and often record names of vintages or cordials long since forgotten. The Panter collection of about one thousand examples, recently dispersed, contained two of Battersea enamel in colors, one bearing the legend *Rbenish*, with figures of a couple of children dancing, the other inscribed *Burgundy*, with figures of Cupid and Venus sleeping; others in silver, with Bacchic boys and grapes, in ivory and mother-of-pearl. Then there are bottle rings and labels for sauces, condiments, Florida water, *eau de toilet*, and the like. So it will be seen that there is no monotony even in these little trifles. Mr. Panter was also a collector of Fire Insurance plates such as used to be affixed to insured homes. They are often quaintly symbolical and find convinced admirers.†

* * *

Princess Paley's sale of articles of *vertu* has brought into prominence Chinese and Japanese hard stone and crystal carvings, for which high prices are being given. A crystal figure of a pug dog, and a jade figure of a frog fetched £37 16s., and four figures of birds in various stones, £42. Much higher prices, however, were brought by old Chinese porcelain and pottery models of birds and animals in the Jodrell sale, a pair of figures of black and white cranes realizing £780; a pair of cocks, £640. Curiously enough, while old English models of birds and beasts are also dear, dainty porcelain figures may be purchased at very reasonable prices. For instance, a pair of Derby Chelsea groups of nymphs binding Cupid to a tree and nymphs surprising Cupid sleeping went for £11 11s.; a pair of Chelsea candlesticks with figures of a shepherd and shepherdess with bagpipes and guitar, £7 7s., and another, a little smaller, £4 14s. 6d.; a pair of Derby figures of boy and girl with dog and cat, £4 4s.‡

* * *

There were numerous points of interest in the annual exhibition of the British School of Archaeology in Egypt, recently held at University College, Gower Street, London. It was a display of a large collection of antiquities of the Hyksos and Philistine Ages, discovered by Sir Flinders Petrie and his students in Palestine. Recent excavations have been most fruitful, providing much material which throws light on the Hyksos, or Shepherd Kings, and their connection with Egypt. The objects on exhibition ranged from Neolithic flints to Roman arms, and included remarkably fine pottery of many periods, scarab and other seals, beautiful bead necklaces — all showing artistic merit allied with extraordinary technical skill. There is just now a splendid collection of goldsmith's work from Ur on show at the British Museum. A rapidly growing band of private collectors of such things attests to continued interest in a most ancient field.

* These were discussed in *ANTIQUES*, Vol. III, pp. 124 and 166; Vol. XV, p. 479.

† See *ANTIQUES*, Vol. IV, p. 227.

‡ These prices, which are low, seem to indicate a tendency toward admiration of primitive, or folk, art at the expense of more sophisticated forms of expression.—*Ed.*



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Current Books

DECORATIVE DRAPERIES AND UPHOLSTERY. By Edward Thorne and Henry W. Frohne. Grand Rapids, Michigan, The Dean-Hicks Company, 1929. XV+277 pages; 74 colored plates, and 36 illustrations in black and white. Price \$15.00.

DRAPERIES are an inescapably important part of the modern — not necessarily modernistic — interior, be it in an office, a domestic apartment, a hotel lobby, or a retail shop. Even kitchens must have their bright-hued gingham hangings; and, though all else in the bathroom goes undraped, not so the windows. The ensuing multiplicity of requirements is enough to confound even the most ingenious and fertile-minded of decorators, who must carry in his thought not only considerations of form as conditioned by the shapes of embrasures, but, as well, the demands of the specific period style employed by the architect.

Decorative Draperies and Upholstery is planned to assist in meeting such emergencies with promptitude and effectiveness. It differs from two-thirds of the books on interior decoration in that it supplants wordy exposition with concrete illustration. Fully half of the volume is occupied by seventy-four full-page designs, in well-defined color, each showing a single fenestrated wall with its appropriate draperies and sufficient details of mural decoration and accompanying furniture to indicate the color scheme of an entire room. The accompanying text supplies essential information as to the character of the different materials constituting draperies and upholstery, and the general nature of the furniture to be employed. Where any part of the treatment involves special technical difficulties, these are briefly explained.

In no sense an historic treatise, *Decorative Draperies and Upholstery* aims only to demonstrate the present-day approach to present-day problems. Some of the solutions offered will appear bizarre to the conservative eye. Others will convey a satisfactory impression of refinement and good taste. This is, in itself, the best evidence of the value of the book. It meets a great variety of needs with a great variety of suggestions, some of which may be accepted *in toto*, while others will call for translation into more or less different terms.

We have no hesitation in recommending the book to all who are wise enough to view it as a stimulator of ideas and not as a final arbiter of taste. Teachers of interior decoration should find it useful. The themes offered in its three score and ten colored plates might easily occupy a student class for a full year in the devising of modifications and variations.

INDIANA COVERLETS AND COVERLET WEAVERS. By Kate Milner Rabb. Indianapolis, The Indiana Historical Society, 1928. 38 pages; 12 illustrations. Price \$.50.

THE Indiana Historical Society is doing a praiseworthy work in publishing a number of monographs dealing with the homestead handicrafts of the Indiana pioneers. This latest in the series is a painstaking and exhaustive account of early Indiana coverlets, their materials and patterns, with notes on some of their weavers. The craft was not indigenous with Indiana's settlers, but was introduced either directly by Scottish and Irish immigrants, or indirectly by families who moved into the territory from the seaboard states. To trace the origin of these coverlet patterns we should have to go back into the development of the weaver's art in the British Isles, in Germany, and, in some cases, into the remotely ancient Orient. But in Indiana, during one period, the designing and weaving of coverlets became almost a cult, and certain dye receipts were carefully protected by a code, lest, otherwise, they should be passed from hand to hand and become common property. Apart from its main theme, the essay sheds some interesting light on the life of the first settlers of Indiana.

On the whole, Miss Rabb has done her work thoroughly and conscientiously. Occasionally, however, she is too ready to accept the ever-untrustworthy family tradition as to the age of some of the examples which she describes. For example, on page 430, she gravely cites a "two hundred year old coverlet" whose quoted history would place it, at best, in the late eighteenth century. A curious slip is the statement that "*coverlid* is a mispronunciation of *coverlet* which means, presumably, a little cover." A glance at the dictionary would have revealed the derivation of both terms from the French *couvre-lit*, literally, *bed cover*. That being the case, the perfectly normal change of the final *t* to *d* makes *coverlid* really the preferable, though less usual, choice.

RECEIVED FOR REVIEW

CERAMICS

STAFFORDSHIRE POTTERY FIGURES. By Herbert Read, Boston and New York, Houghton Mifflin Company, 1929. Price \$15.00.

FINE ARTS

PERIOD FURNISHINGS. An Encyclopedia of Historic Decorations and Furnishings. By C. R. Clifford. New York, Clifford and Lawton, Incorporated, 1927. Price \$10.00.

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RARE STAMPS

THE value of a stamp does not depend entirely on its scarcity. The selling market for stamps changes with the whims of the collectors.

Six months ago Patriotic and Political covers around the Civil War period were at their peak prices. Since then prices have dropped considerably.

LIBERAL PRICES

I pay liberal prices for all rare stamps depending on the market at the moment. Early United States, Post Masters, Provisionals, Locals, and Confederates are, as usual, bringing good prices.

I am in the market to buy single stamps or entire collections. All stamps are worth more on the original cover. Send any you have to me by registered mail and I will promptly tell you what they are worth.

F. E. ATWOOD

683 Atlantic Avenue
BOSTON, MASSACHUSETTS

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the *Queries Editor*.

489. (ANTIQUES for July, 1929, Vol. XVI, p. 56).

Miss Anne Tucker Earp sends the following data on Earp & Company:

In 1810 Charles Bird of 225 South 2nd Street, with whom Thomas and Robert Earp, Jr. were associated in the hardware business, opened a wholesale store at the southwest corner of Fifth and Market streets [Philadelphia]. In 1818, Mr. Bird resigned and the firm became Earp and Brother. There were three Earp brothers, Thomas, George, and Robert, Jr.

Evidently at some subsequent date the firm became Earp & Company. It is not known when the manufacturing of frames and looking-glasses was added to the business.

Queries and Opinions

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the *Queries Editor*.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

497. Not in the same category with the spread illustrated in the June number of ANTIQUES, but yet representative of the heavy type of bed coverings beneath which our ancestors occasionally took winter refuge, is the brilliant specimen here reproduced. It is embroidered in red, yellow,



orange, brown, green, and white, on a black ground of heavy material, perhaps wool, perhaps a mixture of wool and linen, or cotton. This is a clear survival of crewel work, with the decoration obviously embroidered. Although this coverlet is probably of the early nineteenth century, its pattern shows clear affiliation with that of the eighteenth-century Camp specimen. The piece belongs to George S. McKearin.

498. When one collects by type, or symbol, rather than by style, locality, or period, a stupendous accumulation is liable to result. At Riverside, California, there is, or was, a collection of bells including everything

10 MINUTES FROM LIVERPOOL

Four Hours by direct train from London (Euston)

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ONE OF THE LARGEST AND MOST INTERESTING
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Trade Buyers are especially welcomed. Photographs and full details sent on request.

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*Furniture : Pottery : Porcelain : Glass : Silver
Sheffield Plate : Needlework : Long-case and Bracket Clocks*

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CHINA, ETC., SUITABLE FOR THE AMERICAN MARKET

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The Old Corner House

K. M. TOWNSEND

RICHMOND

LONDON, S. W.

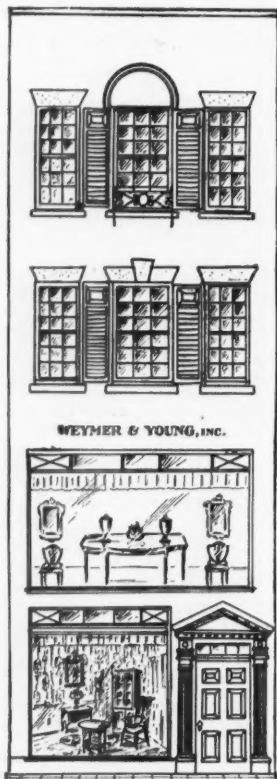
ENGLAND

Telephone, RICHMOND 3955



Left: A VIEW OF THE OLD CORNER HOUSE. Right: A FINE EXAMPLE OF SEVENTEENTH CENTURY ITALIAN CABINET AND ONE OF A PAIR OF GILT CARVED WOOD FIGURES

WHEN in London pay a visit to THE OLD CORNER HOUSE. Buses 33A from the Strand or Piccadilly, also 73A from Oxford Street, all stop at the door of this little Antique Shop situated in the most historical suburb of London, and within fifteen minutes run of Hampton Court Palace.



WEYMER & YOUNG, Inc.

*Importers of
Old English
Furniture &
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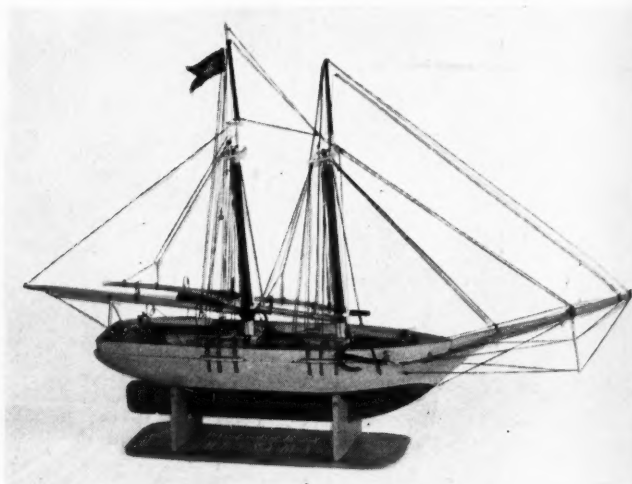
Telephone: REGENT 3469

from deep-throated church summoners, to tea-table tinklers, together with cowbells, sheep bells, sleigh bells, and more other kinds of bells than ever a



Poe could celebrate the sound of. Miss Zella J. Alexander of Dorchester achieves ceramic cats, or has them thrust upon her. The consequences are dimly perceptible in the accompanying picture.

499. The ship model pictured was born in prison, some forty years ago. It was christened *Lily — New York*, and presented, with "A Merry Christmas," to Robert Snow of Greenfield, Massachusetts, by one of the prison-



ers in the local jail, who had enjoyed Mr. Snow's singing at the Chaplain's services.

An authority on sailing craft of the nineteenth century suggests that the maker of this model had sailed his own craft, since the detail is accurate, though the stern is clumsily made. He thinks that the model represents one of the last of the pilot schooners employed in New York harbor. But was there actually a *Lily—New York*, or did our prisoner name his



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*"A Good Antique is a Good Investment
and
A Beautiful Home is a Joy Forever"*

INTERIOR DECORATING
SERVICE



T is the little things that count. If the axle of my new automobile collapses, I may probably credit the disaster to unavoidable accident. But if the screws pull out of the rug-rail, I attribute the fact to carelessness and may lose my faith in both the car and its maker.

The same thing is true of antiques. The customer who purchases items which purport to be proof, but which in time give evidence of various repairs, is likely to be quite as much irritated as by evidence of deliberately extensive fraud.

The trustworthy dealer points out those restorations which may impair the perfection of a fine specimen, and he correctly appraises their influence upon value. This is a double service in which the second element is quite as important as the first.

George N. McMahon

GEORGE N. McMAHON
33 Charles Street
BOSTON, MASSACHUSETTS



A N T I Q U E S

*A Fair Profit Satisfies
Me and My Customers*



"Ye Olde Tavern" Antique Shoppe

YE OLDE TAVERN ANTIQUE SHOPPE is more than just a shop. It is one of the most historical buildings in Marblehead, and its collection of antiques measures up fully to the high standard it sets for beauty and charm.

No collector whose travels bring him near Marblehead should forego an opportunity to view the Tavern. He will be welcome whether he comes to buy or just to study.

We invite you to Marblehead to Ye Olde Tavern Antique Shoppe at 82 Front Street, corner of Glover, overlooking the harbor.

THE FINE ANTIQUE SHOPPE, OUR BOSTON STORE,
WILL BE OPEN ALL SUMMER — 109 CHARLES STREET

Estate of James Curran

1625 Pine Street
Philadelphia, Pa.

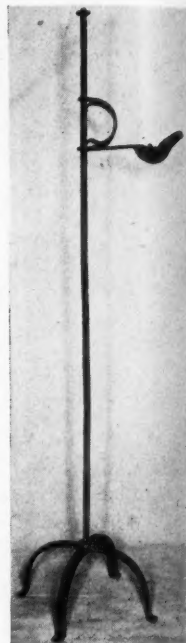


GENUINE ANTIQUES

Furniture, China
and Silver. Old
Phila. wood and
marble mantels.

boat for a lady dear to him? Mr. Harold H. Howe of Springfield, Massachusetts, the owner of the model, would appreciate any information that readers of *ANTIQUES* can supply.

500. Speaking of betty lamps, Henry F. Offutt of Frankfort, Kentucky, sends the accompanying picture of one of these humble devices supported upon a tall wrought-iron standard. This is an unusual arrangement. One of the favorable characteristics of the betty lamp was the ease with which it might be carried about, hung to a chair back, or spiked into a crack in the wall. Whether the mounting of the present specimen represents its original estate or constitutes a substitution for an earlier candle cup, we should hesitate to opine.



501. A paragraph concerning peg tankards in *ANTIQUES* for last December* has elicited from E. L. Purks of Birmingham, Alabama, the following excerpt taken *verbatim* from the *Gentleman's Magazine* for August, 1768. The information which this note offers is old enough to be worthy of attention, if not of complete confidence. As a bit of eighteenth-century antiquarianism it is doubly interesting.

We have certain terms or expressions which in a very little time will become obscure, they are already obsolete. I would do to these what Mr. Richard Warner proposes to do in respect of Shakespear, that is, prevent if possible, the total obscuration of those evanescent terms.

Our ancestors were formerly famous for computation; their liquor was Ale, and one method of amusing themselves this way was with the Peg-Tankard. There are four or five of these tankards now remaining in this country, and I have lately had one of them in my hand. It had on the inside a row of eight pins one above another, from top to bottom. It held two quarts (and was a noble piece of plate) so that there was a gill of Ale, half a pint Winchester measure, between each peg.

The law was, that every person that drank was to empty the space between pin and pin, so that the pins were so many measures to make the company all drink alike, and to swallow the same quantity of liquor. This was a contrivance for merriment, and at the same time a pretty sure method of making all of the company drunk, especially if it be considered that the rule was, that whoever drank short of his pin, or beyond it, was obliged to drink again, and even as deep as to the next pin. And it was for this reason, that in Archbishop Anselm's Canons, made in the council of London A. D. 1102, priests were enjoined not to go to drinking bouts, nor to drink to pegs.

502. E. M. H., *Pennsylvania*, asks concerning the walnut drop-leaf table here reproduced.

The piece is clearly a New Jersey or Pennsylvania type. Lockwood's *Colonial Furniture in America* calls the socklike foot a "New Jersey foot."



This particular foot appears in English furniture about 1715. The table in question would doubtless be assigned to a period ten to twenty years later. We have seen other such tables in New Jersey and Delaware collections.

* See *ANTIQUES*, Vol. XIV. p. 533.



Jordan Marsh Company

This beautiful old mahogany serpentine desk with fans carved on the lid is one of the treasures to be found in our collection. When searching for the unusual, visit our Antiques Room. We know you will find just the piece for which you are looking.

BOSTON
MASSACHUSETTS

THE HOUSE WITH THE BRICK WALL

ANNIE HAIGHT KERFOOT

FREEHOLD, NEW JERSEY



A SPODE TEA AND COFFEE SET

THIS SET IS DECORATED WITH GOLD AND THE LARGER PIECES ARE MARKED "SPODE" IN RED. THE SET CONSISTS OF SEVENTY-ONE PIECES AND EVERY PIECE IS IN PROOF CONDITION. THERE ARE TWELVE TEA CUPS AND SAUCERS, TWELVE COFFEE CUPS AND SAUCERS, TWELVE TEA PLATES, TWO CAKE PLATES, TEAPOT, LID AND STAND, COFFEE POT, LID AND STAND, SUGAR BOWL, LID AND CREAMER.

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C H O I C E P I E C E S O N L Y

I have several pieces of particularly fine late eighteenth century inlaid furniture. They may be seen after September 15th when I re-open.



GEORGE BATTEN

NASSAU STREET *and* EVELYN PLACE

PRINCETON

NEW JERSEY

503. S. E. D., *Pennsylvania*, sends us this photograph of an interestingly sophisticated chest. It is of walnut, with bracket feet and three lower drawers. An attractive and, we believe, unusual feature is the light band



of molding about the upper part of the case. The chest thus displays three horizontal divisions above the supporting frame, instead of the usual two. Found in Chester County, Pennsylvania, the piece was probably made in that neighborhood at some time during the second half of the eighteenth century.

504. In the good old days, drys and wets were able to occupy the same quarters without hostility on either side. Witness the accompanying advertisement of Gaullagher & Wert of York, Pennsylvania, who, in 1834, announce a general assortment of dry goods, queensware (English earth-

New Store.

Caulagher and Wert

Keep on hand a general assortment of DRY-GOODS, Imported and Domestic.

**Queensware
GROCERIES,
LIQUORS,**

Of the most superior quality, selected from the choicest Brands, which shall and will be sold undiluted, an object truly requisite to all who may make use of the article, as it is well ascertained by Chemists and most able Physicians, that Liquors mixed are more or less composed of Brandy which are absolute poison to the stomach.

First Quality Sparkling Champagne Brandy. A. V.
do do do do Loussac

de de de de
Beignette, de de
Lapuyte Holland Gin,
de Orange Brand.

Malaga, Madeira Wine, London particular,
Tennessie, Sicily Madeira, Lisbon Trarisse,
Malaga, Old Port, with many other cooling
Wines for the summer season.

Of the highly respected
 brands of Thos. Dunn
 & Co. Gordon Duff & Co.
 N. Gordon, Murdoch & Co.

The public are invited to call, examine, taste and test for themselves. With due respect we remain the public's most humble servants for the patronage we have received, and we hope for a continuation.

YORK, August 26, 1884. **CAULFICHER & WERT.**

Released by H. H. Clement at the Office of the - HONORABLE J. EDGAR HOOVER

enware), groceries, and liquors. Concerning the last of these, it is to be noted that Messrs. Gaullagher and Wert aver that their supplies "shall and will be sold unadulterated." Further, they invite the public to "call, examine, and test for themselves." Joe Kindig, Jr., who sends this heartening announcement, adds the reflection that times have changed. His own great-great-grandfather, Henry Kindig, for instance, is listed in a tax return for 1783 as owning two hundred acres of land and two stills, whereas the old gentleman's descendant remarks that he, himself, has neither.

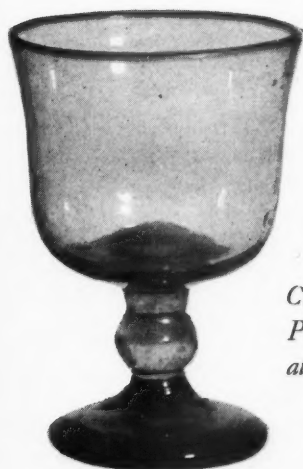


A PENNSYLVANIA CHIPPENDALE
CARD TABLE WITH CARVED
KNEES (c. 1760)

*One of the Finest
Stocks of Antiques
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JOE KINDIG, JR.



*304 West Market Street
YORK, PENNSYLVANIA
on the Lincoln Highway*



*Chalice:
Probably blown
at Redwood, N. Y.*

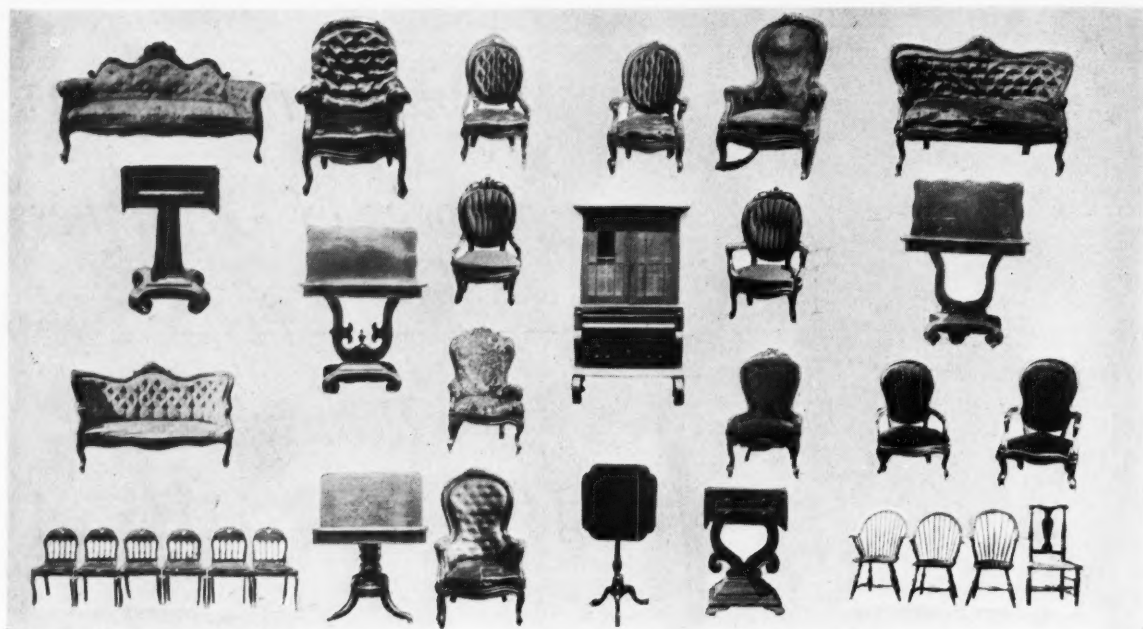
During September

*There will be exhibited
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a small, choice collection
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New York State glass.*

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If you have not yet received your new catalogue, write for it—free to dealers, fifty cents to others

IN compiling this catalogue, we have included a brief outline of the historical development of cabinet hardware and classic ornament. It illustrates the various types of furniture to which I. Sack reproduction hardware is best suited, grouped accurately as to period. The pieces illustrated represent the best usage of the periods to which they belong. Aided by this guide, our patrons may identify the period of their own pieces at a glance, and make no mistake in their choice of hardware.

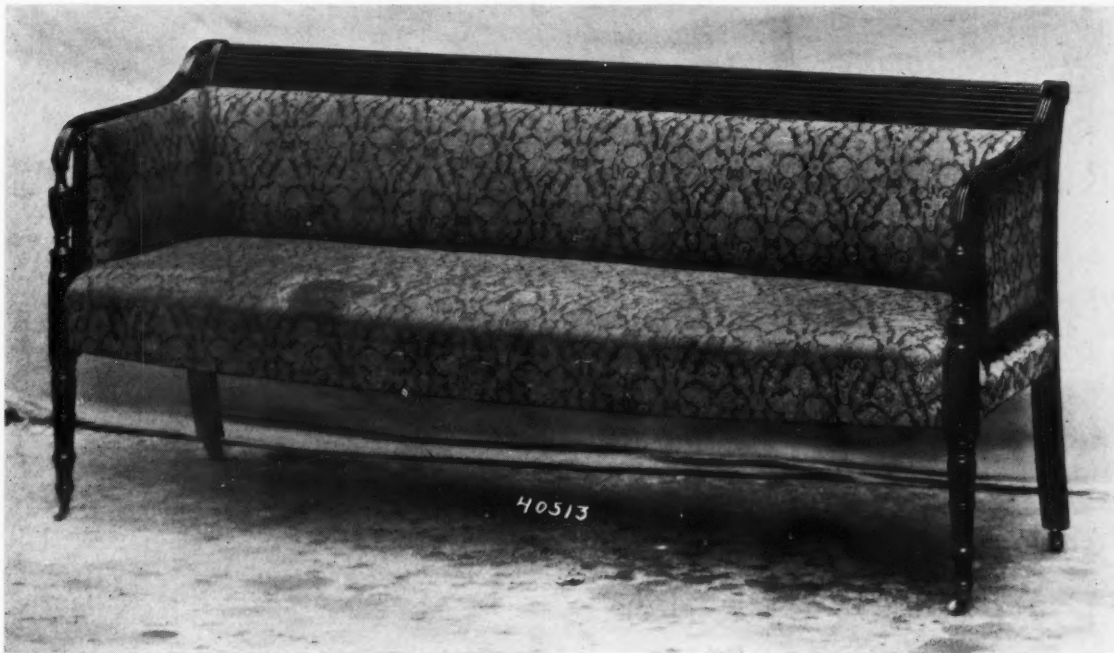
The material contained in these pages is based upon our experience of over a quarter century in dealing with antique furniture. We have found that the guidance of our staff is often sought and appreciated by those customers who trade with us in person. In this catalogue we endeavor to extend that service to those whom we serve at a distance. Use it as a guide to correct selection.

I. SACK CABINET HARDWARE CO.

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SHERATON SOFA *in its* ORIGINAL UNTOUCHED CONDITION



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American and English Antiques

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LIBRARY TABLE
MADE ABOUT
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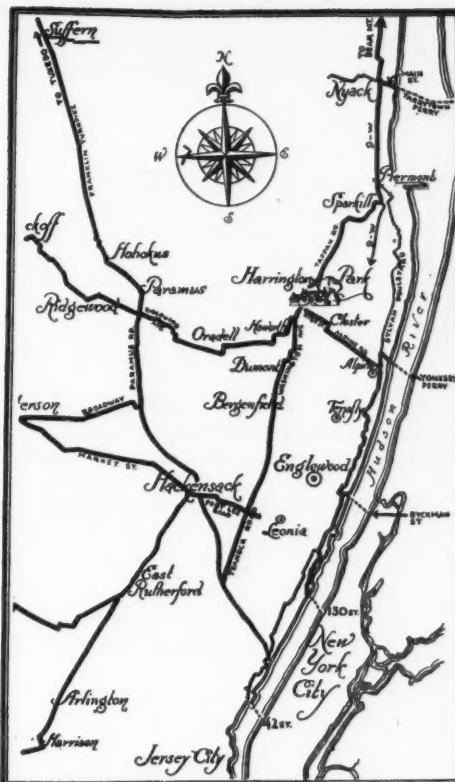
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announces his removal

OCTOBER FIRST

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*Period Furniture
Georgian Silver
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3501 MAIN STREET
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WILLIAM LEE

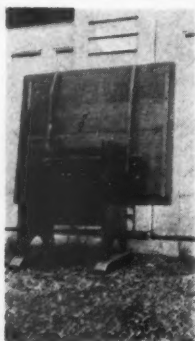
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WHOLESALE AND RETAIL

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THE SAMPLER

53 PROSPECT TERRACE,
CORTLAND, N. Y.

This month we are showing an unusual Hutch Table with trestle feet. We have other interesting primitives, including a shoemaker's bench and candlestand.

We have a marked Bennington Parian syrup jug, Palm pattern, in proof condition.



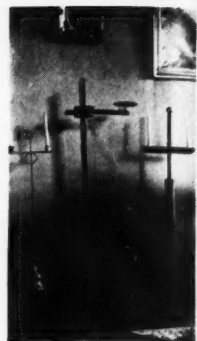
THE SAMPLER

MONUMENT ROAD,
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Many other pieces of primitive furniture. Finished and unfinished pieces of cottage furniture.

Unusual Batiks for every purpose.



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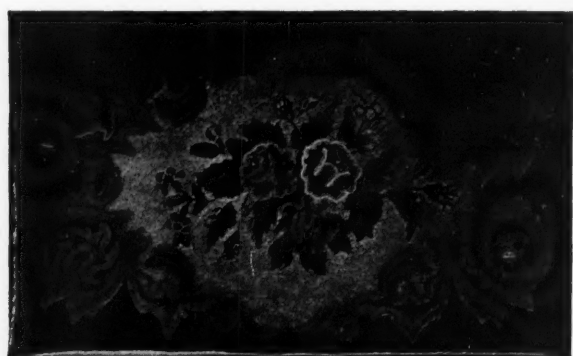


the completion of their new and larger shops where old and new friends, customers and visitors will always be cordially welcomed.

With greater facilities they are now able to supply promptly the ever increasing demand for their handmade brasses.

Catalogue of complete line of antique furniture fittings free

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Rare Old Hooked Rugs *A Specialty*



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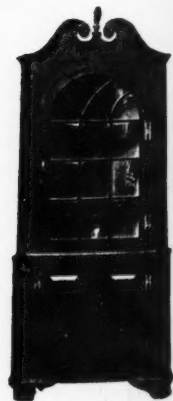


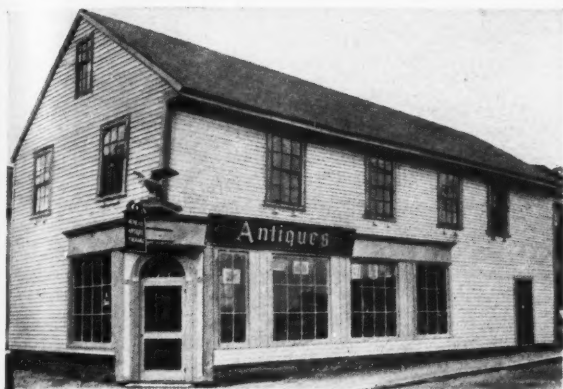
Pennsylvania Antiques

Beds, Corner-Cupboards, Settees, Tables, Desks, Clocks, Highboy, Lowboy, Mirrors, Chests, Grandfather Clocks, Cradles, Kitchen Dressers, Bureaus, Secretary-Desks, Chest-on-Chest, Sideboards, Chairs, Sofas, Glassware, China, Pewter.

L. P. AARDRUP

341 NORTH QUEEN STREET / LANCASTER, PENNSYLVANIA
ON LINCOLN HIGHWAY





THE MARBLEHEAD ANTIQUE EXCHANGE

This picture does not adequately describe the shop. It shows none of its charming interior, it does not do justice to its old fashioned exterior. Let it serve, therefore, only as an invitation to come to the shop and see for yourself how perfect a background it is for our large collection of American and English antiques.

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MASSACHUSETTS

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MAHOGANY KNEE-HOLE DESK. (Circa 1750.) Height 30½", width 30", depth 19½". Beautiful warm colour. Price, 175 dollars.

CONVEX MIRROR, WITH CUPID ON TOP. (Circa 1810.) In fine condition. Width overall 20½", height about 27", diameter of glass 14½". Price, 125 dollars.

OLD SHEFFIELD CIRCULAR SHAPED URN, WITH LAMP. (Circa 1810-20.) Height 16½". In excellent condition and very pleasing. Price, 125 dollars.

SET OF FOUR ANTIQUE SILVER CANDLESTICKS. (Two only shown.) Geo. III, 1780. Price, 600 dollars.

Prices on furniture do not include packing and shipping.

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Historic original Hepplewhite chair, beautifully carved (written pedigree) \$150

Coverlet, blue green, indian red, ivory, Eagle corners "E. H. 1840" \$38

Two early colorful snuff boxes \$5 and \$10

Fine modelled gold and porcelain American eagle, blue under glaze, "J. P." hall mark, lidded jewel box on shoulders, roses, etc., relief decoration \$20

Pair perfect biscuit color porcelain tall vases, miniature medallion heads, hand painted in colors 13 inches tall. \$50

Fine Bear on Pole potlid and box, under glaze color, (circa 1850) \$25

Early English tall engraved rummer, interesting. \$15

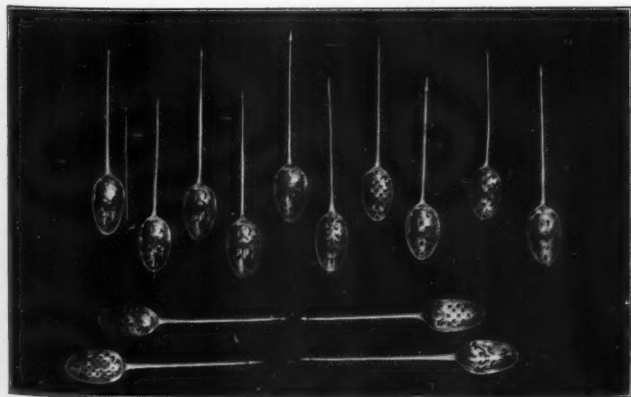
American original carved Duncan Phyfe Sewing Table with silk bag \$250.

Pair blue and white parian, Bennington porcelain vases, shows head in relief, etc., unusual design \$75

and many rare little old pieces just acquired, including early wooden trencher, and 22 feet of vegetable dyed yellow, red, green, gay old stair carpet in Roman stripes. And a lot of lovely old brass cornices and hold backs.

ISABELLA PAXSON IREDELL

Greenaway Lodge, PAINTED POST — NEW YORK Telephone, 412-J CORNING
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MOTE SPOONS: (Illustrated)

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Foot of Beacon Hill

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that was not well, would you?

Then, why try to sell or keep

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You cannot get full value out of them

It is so easy to have them put into their original fine condition by experts of long standing. Every piece gets personal supervision

by one of the Heiligmanns

No matter how badly things are damaged, if they are worth restoring, we can do it.

Experts on restoration of furniture, mirrors, oil paintings, carvings and lacquer work. Gilding, finishing cabinet work and carving.

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ESTABLISHED 1898

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*Unique
Establishment
forms oasis in
the city of
contrasts*



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When you pass through the entrance of 25 East 55th Street, just a few steps from Madison Avenue, you leave modern New York behind, and find yourself in the midst of a collection of authentic antiques. To say that the New England attic at this address is unique, is different, — is to express it mildly.

From the "nooks and crannies" of the old towns and villages of New England — from Maine, New Hampshire, Cape Cod, a native of Maine has assembled a collection to delight the lovers of genuine early American antiques. Besides furniture, one finds superb New England hooked rugs, actually made by the grandmothers of New England, and numerous other distinctive objects of olden times.

You will enjoy visiting the New England Attic. It's not surprising that its clients include those from every section of the country.

(Reprinted from a local newspaper)

THE NEW ENGLAND ATTIC

25 East 55th Street, New York City

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an*

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THIS FALL

either at your shop or residence

write for terms



Now is the time of year when you can make arrangements, choose dates, and get information. Let me hear from you regarding your plans. Telephone, write, or call.



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14 of them

Large and small ones

in maple

in curly maple

in mahogany

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all in good original condition

Priced from \$175 to \$400

For years I've been partial to desks. I've bought and kept them; now I'm ready to sell them. Who wants to buy?

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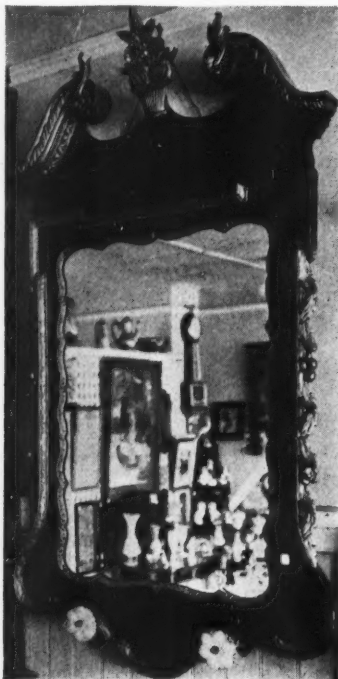
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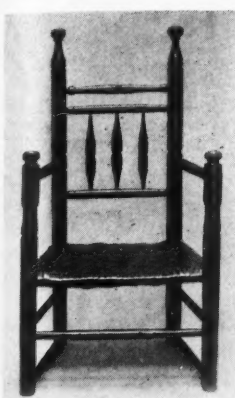


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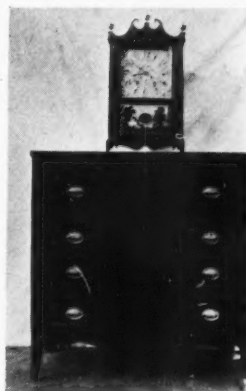
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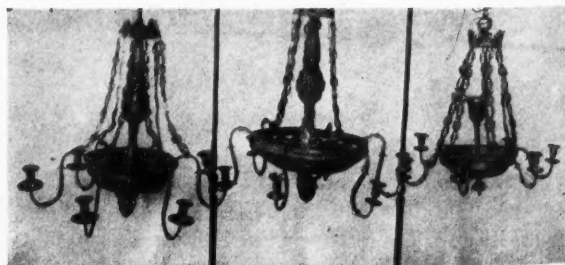
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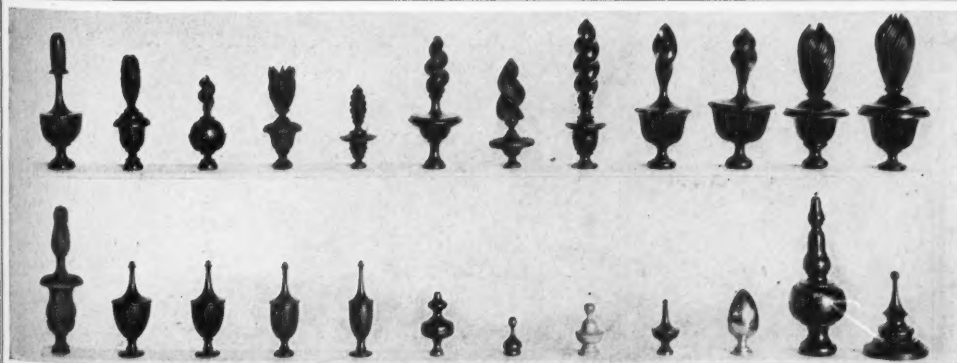
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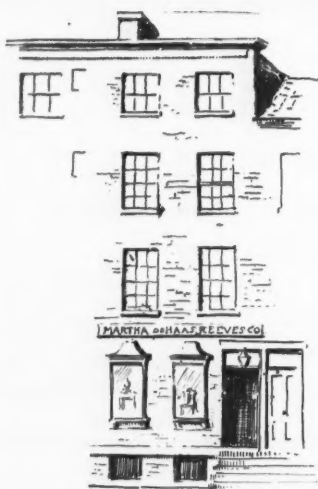
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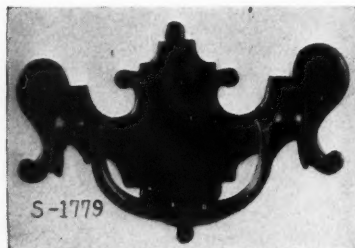
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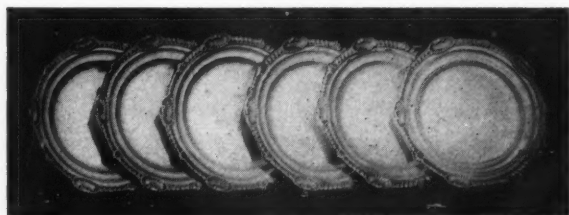
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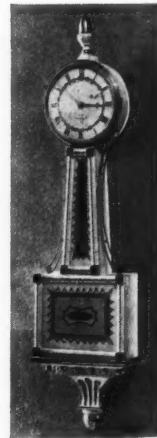
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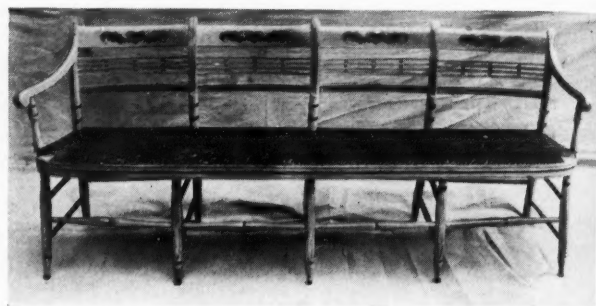
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The Magazine
The Subscription Department of ANTIQUES

468 FOURTH AVENUE
NEW YORK CITY

THE CLEARING HOUSE

Rates: Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$1.50. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the fifteenth of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 468 Fourth Avenue, New York City.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

Please note that the magazine ANTIQUES has moved to 468 Fourth Avenue, New York City. All Clearing House advertising and answers to box numbers should be addressed there.

WANTED

FINE OLD BRASS EAGLE DOOR KNOCKER. M. H. TROWBRIDGE, Milford, Connecticut.

MARKED BENNINGTON PITCHERS, TOBYS and syrup jugs in flint enamel, Rockingham or scroddled ware; also Bennington dog, lion and deer. Describe with condition and price. DR. CHARLES W. GREEN, 60 West 10th Street, New York City.

LETTERS WRITTEN BY PRESIDENTS, famous statesmen, generals, etc., no signatures; Revolutionary diaries, early account books; single printed sheets, pamphlets, bound volumes of newspapers, laws, etc., before 1800. CHARLES F. HEARTMEN, Metuchen, New Jersey.

PRINTS, PICTURES, POSTERS, HANDBILLS, letters on Chicago, Abraham Lincoln, railroads, etc. M. A. DICKE, 808 Washington Street, Evanston, Illinois.

I WILL BUY OLD PAMPHLETS, BROADSides, pictures, books, letters. Send for free booklet of items wanted. G. A. JACKSON, 28 Pemberton Square, Boston, Massachusetts.

CURRIER & IVES LITHOGRAPHS. Describe accurately and quote all subjects, giving sizes, dates, exact titles, condition. ANTIQUARIAT, 1532 Wabash, Kansas City, Missouri.

I AM SEARCHING FOR AN OIL PAINTING of an officer of the American Revolution. Will appreciate full description with photograph and price on all offerings. WILLIAM C. LORING, Wayland, Massachusetts.

PRINTS AND LITHOGRAPHS BY CURRIER & Ives, N. Currier, Sarony & Major, Bufford, and others. Engravings by A. Doolittle. The highest prices paid. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

PRINTS, PICTURES, POSTERS, HANDBILLS, letters on Chicago, Abraham Lincoln, railroads, etc. M. A. DICKE, 808 Washington Street, Evanston, Illinois.

OLD SILVER SPOONS AND OTHER OLD silver. Either write full descriptions or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

AMERICAN SILVER: MUGS, TANKARDS, beakers, cups, porringers, teapots, coffeepots, pitchers, etc., marked by Colonial silversmiths. No. 149.

EARLY AMERICAN FLASKS, RARE IN type or color, especially violins and portrait flasks; give full description and price. I. B. POST, 279 Maywood Avenue, Maywood, New Jersey.

WHITE OR BLUE AND WHITE PITCHERS bearing raised design of Venus and Cupid. Describe with condition and price. DR. CHARLES W. GREEN, 60 West 10th Street, New York City.

WHALING RELICS, WHALING PRINTS, views of New Bedford, New York; anything in prints. WILLIAM KRANZLER, 29 North Water Street, New Bedford, Massachusetts.

A PAIR OF IRON GARDEN URNS NOT TOO small. Send description and price to No. 164.

CANADIAN VIEWS, OLD DRAWINGS, paintings, engravings, lithographs, color prints or illustrated books of scenes in the Dominion including British Columbia, Newfoundland, Nova Scotia, Labrador, St. Lawrence River. THE OLD PRINT SHOP, INC., 150 Lexington Avenue, New York City.

OLD VIEWS OF YALE, HARVARD, PRINCETON and other Colonial colleges; paintings, drawings, engravings, lithographs. Describe fully, giving price. THE OLD PRINT SHOP, INC., 150 Lexington Avenue, New York City.

TEMPERANCE, PROHIBITION PRINTS, broadsides, drawings relating to the early prohibition movement in America. Currier & Ives particularly. Describe fully, giving price. THE OLD PRINT SHOP, INC., 150 Lexington Avenue, New York City.

CURRIER & IVES FLOWER PRINTS, SNOW scenes; title, size and price. MRS. JOHN SLADE, Oyster Bay, Long Island, New York.

COPY OF PITKINS'S "EARLY AMERICAN Folk Pottery." Quote price for prompt purchase. No. 165.

COLLECTOR WANTS TO BUY CURRIER & Ives and N. Currier prints of following titles: *Through to the Pacific; Across the Continent; American Express Train; Snowbound; Husking; Rocky Mountains; Peytona & Fashion; Skating on Central Park New York; The American National Game of Baseball; Mink Trapping; Fox Hunting; A Rising Family; The Cares of a Family; The Happy family; The Home of the Deer; Home to Thanksgiving; Life on the Prairie; Trappers on the Prairie; American Frontier Life; The Life of a Hunter; Taking the Back Track.* Please state exact condition, size and price. No. 160.

BLUE AND WHITE, BROWN AND WHITE, and all white pitchers and syrup jugs with U. S. P. ribbon mark, or medallion marks of Fentons Works or United States pottery. Describe with condition and price. DR. CHARLES W. GREEN, 60 West 10th Street, New York City.

UNMARKED BLUE AND WHITE PARIAN vases bearing designs of Eagle, Fruit, Wreath, Sheep, Poppy or Wild Rose. Describe with condition and price. DR. CHARLES W. GREEN, 60 West 10th Street, New York City.

SECOND-HAND COPY OF RARE ENGLISH Glasses of the 17th and 18th centuries by Joseph Bles. No. 167.

FOR SALE

MORE LIKE A MUSEUM THAN A SHOP, WAKEFIELD ANTIQUES — Every article marked in plain figures — sales never solicited. Visit as long as desired without obligation. Boston Post Road, Westport, Connecticut.

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NOTE THESE DIRECTIONS: LOOK FOR the Round Sign, Boston Post Road, exactly two miles east of Westport (Connecticut) Post Office. THE RED SHOP ON THE HILL, Wakefield Antiques.

DEALER IN ANTIQUES. AARON COHEN, 317 Wall Street, Kingston, New York.

ANTIQUE FIREARMS AND CRAFT LITERATURE. Send for list. DEXTER 910 JEFFERSON, Topeka, Kansas.

NEW DIRECTORY OF DEALERS IN Antiques, containing nearly 5000 names and addresses, printed in book form and arranged by states and cities for only \$5.00. MORITZER J. DOWNING, general line of antiques. Upper Stepney, Connecticut on Bridgeport and Newtown state highway.

ANTIQUES SHOP FOR SALE. TEN ROOMS, house old, but modernized. On the Mohawk Trail, eighty miles from Boston. Well established business. Good reason for selling. Stock of antiques included or not. EMMA G. FITTS, 39 West Main Street, Orange, Massachusetts.

FLORAL CHINA KNOBS AND PLATES FOR room doors, large assortment; trade only. LEVI, 135 York Road, London, England, opposite Caledonian Market.

SPECIAL BARGAINS ON A FEW HOOKED rugs that need slight repairs. No. 928.

ANTIQUE HOSPITAL, EXPERT REPAIRING of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 896 3d Avenue, New York City.

BEAUTIFUL NAVAJO INDIAN RUGS; Indian collections; baskets; pottery; beadwork. J. G. WORTH, 9 East 59th Street, New York City.

EARLY AMERICAN ANTIQUES FROM WESTERN New York homes. MARY HARRIS, 315 East Main Street, Batavia, New York.

BOHEMIAN GLASS, LARGE COLLECTION being broken up, also old cross-stitch pieces. Special prices to dealers; photographs. HOBBS SHOP, 2742 Cass Avenue, Detroit, Michigan.

COLORADO COSTUME OR FASHION PRINTS, selections sent post free on approval from magnificent collection; many thousands, genuine old ones in original condition as extracted from old magazines similar to Godey's but more artistic, finely engraved and beautifully colored. Make your own selection, return all, keep all, suit yourself. Write now, giving one reference. ANTIQUARIAT, 1532 Wabash, Kansas City, Missouri.

REVIVING AN OLD TIME INDUSTRY: Handmade fish-net canopies for Colonial four posters. Canopies of distinctive charm and beauty. Replicas of Early American canopies. — Something to be handed down for future generations to cherish and admire. Bed spreads heavily tufted with old fashioned floral designs of our grandmothers days, to harmonize with the canopies. Early orders will receive prompt attention. — MRS. LOUISE D. BROOKS, 23 Ash St., Reading, Mass.

SIXTEEN PAGE PRICED LIST OF EARLY American furniture, glass, prints, etc., FREE. Special, priced list of 360 historical bottles \$1.00. Invaluable to collectors. KATHERINE WILLIS, 272 Hillside Avenue, Jamaica, New York.

FOUR POST MAHOGANY BED, LOWBOY and drop-leaf Sheraton table (contemporary with one illustrated in current "House Beautiful" as of Jefferson's era.) Other genuine pieces equally rare. No dealers. References furnished. Lock Box 186, Pottsville, Pennsylvania.

CHILD'S WINDSOR ROCKER. APOTHECARY'S colored water vase. Pair apothecary's vases, engraved, "Toilet Articles." No. 161.

OLD AUBUSSON RUG 13 BY 16 FEET, exquisitely soft coloring and in fine condition. May be examined at the rooms of A. A. SOUHAM, 60 West 45th Street, New York City.

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DISPOSAL AT REDUCED PRICES OF ENTIRE stock. Twenty years of collecting. BAKER'S ANTIQUE SHOP, West Dennis, Cape Cod, Mass.

HOUSE BUILT 1695, ALL ORIGINAL HARD-ware and paneling. Ten rooms, six fireplaces, all improvements, excellent condition, carefully restored. Three acres ground, large barn, trout brook, chance for artificial pond. Near water and golf courses. On South Shore, Cape Cod, halfway between Falmouth and Hyannis. For sale with land or house alone to be moved. No. 143.

SMALL LIVERPOOL MUSTARD POT WITH bust of Washington and Washington inscribed below, a fine piece, No. 146.

GROUP OF 16 OLD PLASTERS, MANY OF them identical with the pieces illustrated in article in August "House and Garden." No. 147.

VERY FINE ROUND MIRROR SCONCE, ONE light, in excellent condition, guaranteed old. No. 148.

FOUR ASSORTED GERMAN CHINA DOLL heads for \$1.00 as long as supply lasts. ART ANTIQUARIAN STORAGE COMPANY, 109 South 6th Street, Louisville, Kentucky.

TEN OLD TIME COLORED LITHOGRAPHS; flowers, dogs, race horses, sporting and hunting scenes for \$1.00 as long as supply lasts. ART ANTIQUARIAN STORAGE COMPANY, 109 South 6th Street, Louisville, Kentucky.

19 BY 14 INCH PLATTER, DOCTOR SYNTAX amused with Pat in Pond. WOMAN'S UNION, 25 South Street, Auburn, New York.

HAND-CARVED ROSEWOOD SET, IN EX-cellent condition; six foot sofa, two armchairs, four matching chairs. Also hand-carved black walnut and rosewood pieces. Photographs on request. W. S. LEAVENWORTH, 414 Lincoln Avenue, Jackson, Illinois.

HAND PAINTED TRAY. PHEASANTS AND roses, 30 by 23. \$36.00. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

FLASKS: RARE PINT AQUAMARINE, BUST of Zachary Taylor. Reverse, tall corn stalk. Pint aquamarine Deer and Good Game. Apartment 821, Marott Hotel, Indianapolis, Indiana.

CUP PLATES: RARE, LARGE SPREAD-eagle, no lace, no stars. Also lacy five string lyre. Apartment 821, Marott Hotel, Indianapolis, Indiana.

FIRST YEAR ANTIQUES MAGAZINE. SEW-ing table, Sheraton style. Windsor armchair. Lovely old glass, china, hooked rugs and many quaint things. YE OLDE RED BRICK HOUSE, West Brookfield, Massachusetts. Across the Common.

CURRIER & IVES PRINTS: LARGE FOLIOS: *Husking; Maple Sugaring; Winter in the Country; A Cold Morning.* N. Currier: *George Washington*, life size bust portrait. All in perfect condition, original frames. Best offer for each or all. No. 154.

A PAIR OF SINGLE DROP-LEAF, MAHOG-any tables; leaves dovetail together, ogee ends. Seats ten. Photographs. E. G. MILLARD, Lake Mills, Wisconsin.

RARE CURRIER & IVES PRINTS: THROUGH to the Pacific; *The Express Train; The High Bridge at Harlem; Winter Morning; The Old Farm House;* many others. No. 145.

CHOICE COLLECTION OF GENUINELY OLD lustre. Pair Chippendale knife boxes. Prints. Girandoles. Desks. Hudson River plates. Mercury and Sandwich tie-backs. Bird-salts. Goblets. CRAWFORD STUDIOS, Richmond, Indiana.

THE LITTLE HOUSE, 324 NORTH FULLER-ton Avenue, Montclair, New Jersey. Maple pieces including desk; two fine mahogany shaving mirrors; pair needlepoint footstools; painted toll trays; pewter; prints; old New England hooked rugs.

SMALL 34-INCH WALNUT DESK, A BAR-gain. Six black and gold stenciled chairs. Pair Staffordshire dogs, perfect. Andirons, brass or iron. NORA CHURCHMAN, 7350 Rural Lane, Mt. Airy, Philadelphia, Pennsylvania.

ODD COVERS; GLASS, CHINA. WHAT DO you need? EMMA G. FITTS, Orange, Massachusetts.

GENUINE JACOBAN DINING TABLE; occasional and gateleg tables. Eight straight chairs, two armchairs. Photographs. G. C. Webb, 106 Second Street, Jackson, Michigan.

PAIR PINEAPPLE MILK GLASS CANDLE-sticks; six refinished mahogany fiddleback chairs; English tambour powder stand or dressing table; Sheffield student lamp with blue glass peg lamps; *Four Seasons*, Currier & Ives. Myrtle P. Robinson, 44 North Goodman Street, Rochester, New York.

LOT OF 45 MANUSCRIPTS FROM NEW YORK City and Brooklyn, 1673-1794; slave receipt 1753; account of auction sale New York City 1773. \$100 for lot. Jack Leese, Mountainville, New York.

MAUDE POLLARD HULL, 111 EAST FRANK-lin Street, Richmond, Virginia will re-open her shop September 1st. The largest collection of historical antiques in the South.

AUNT LYDIA'S ATTIC: A CHOICE COLLEC-tion of interesting antiques for fall and Christmas trade. Western and Southern dealers will find prices right, and fair treatment. Send for pictures and lists. Empire, early maple and pine, also mahogany. Fine hooked rugs, shawls, quilts, chintzes, glass, china and pewter. Prints, rose-carved Victorian furniture especially. Come and rummage or write: EDITH G. MEISSNER, 795 Chestnut Street, Waban, Massachusetts. Ten miles West of Boston, off Beacon Street.

CHOICE PAIR OF PAINTED PROFILES; interesting silhouettes; dated coverlets, chintz quilt. Currier & Ives *Clipper Ship Red Jacket*. Chippendale linen and china cabinet, entirely original, including brasses. J. W. BROADHURST, 38 Main Street, West Waterloo, New York.

STAFFORDSHIRE CLEWS 20 INCH MUL-berry platter. Hudson River scenes. Best offer accepted. MRS. RAY P. TAYLOR, Kinston, North Carolina.

WALNUT CONNECTICUT CHEST. UNUSUAL set plank chairs. Parts for spinning-wheels supplied. September clearance sale, all prices reduced. Also wish to sell our Gettysburg antique business. E. W. COX'S ANTIQUE SHOP, 28 Chambersburg Street, Gettysburg, Pennsylvania.

SHERATON INLAID CELLARETTE; QUEEN Anne chair; small mahogany grandfather clock; braced fan-back Windsor, signed; carved dated spoon rack; courting mirror. WILLIAM A. DICK, JR., 2015 Penn Avenue, Wilkesburg, Pennsylvania.

VERY FINE BEADED BAG. PINE CORNER closet. Walnut swell front bureau, also mahogany and hundreds of other things. ROY VAIL, Warwick, Orange County, New York.

LIST OF ANTIQUE GLASS AND CHINA mailed free. MYRA C. POOLE, 697 Parker Street; Newark, New Jersey.

PAIR FINE CURLY MAPLE HITCHCOCK chairs. Several pieces good old needlepoint. Interesting old lacquered tea caddy. Two part gilt mirror. Ladderback maple armchairs. AGNES T. SULLIVAN, 24 Steel Street, Auburn, New York. Finger Lakes region.

ANTIQUJEWELRY; GLASS DOGS; TRIN-ket boxes; mercury and opalescent tie-backs. AUGUSTA HEYER SMITH, 128 North Franklin Street, Wilkes Barre, Pennsylvania.

GRANDFATHER CLOCKS; LAMPS; SILHOU-ettes; prints; furniture; jewelry; china; glass. HEYERS ANTIQUE SHOP, 780 Wyoming Avenue, Kingston, Pennsylvania.

WALNUT QUEEN ANNE MIRROR, 46 BY 19, double glass \$350.00. Martha Washington mirror, eagle missing, 5 feet, \$450. Philadelphia Chippendale Pembroke table (see Reifsnnyder catalogue 191) \$400. All American pieces. G. A. WATERS, 51a Market Street, Poughkeepsie, New York.

FOR RENT FOR ANTIQUE SHOP, A CHARM-ing old cottage with wainscoted parlor, located on State road ten miles from Providence, Rhode Island. No. 166.

ANTIQUJEWELRY AND FORK WORK. WRITE your requirements to — M. BARNETT & SONS, 52 Beauchamp Place, London, S. W. 3, England.

250 STAMPS ON ORIGINAL ENVELOPES, clean covers. 1851-1868, \$135. Rocking churn \$45. Large print Catskill Mountains. Currier & Ives \$65. Rare silver porringer, I. HURD, Roxbury, Mass. 1755, \$750. F. E. WOODMAN, 217 Pine Street, Bangor, Maine.

TO COLLECTORS OF ASIATIC ART: AN armor made in Japanese year Shohei (A.D. 1364) excellent condition. Also signed swords quite as old. Other small objects. Privately owned. KATHERINE FORD ROBERTS, Hanover Street, Fredericksburg, Virginia.

FOR SALE OR PARTNER WANTED: WELL established business in Philadelphia. Manufacturer and designer of church furniture, also colonial and early American reproductions. Box 163.

HIGHBOY OVER TWO HUNDRED YEARS old, made of solid crotch walnut. Photograph upon request. MARY CARMEN HILL, 219 Mahan-tongo Street, Pottsville, Pennsylvania.

OLD LETTERS, BOOKS, PEWTER, VICTO-rian and period furniture. Free lists. WALKERS ANTIQUE SHOP, 603 Main Street, Covington, Kentucky. U. S. Route 25.

NETTED TESTERS FOR COLONIAL HIGH post beds made to order. Also netted edges for spreads, curtains, etc. RACHEL HAWKS, Deerfield, Massachusetts.

CURRIER & IVES PRINTS: HARVESTING the Last Load; *Through to the Pacific; Central Park, the Drive; A Home in the Wilderness; Valley Falls, Virginia.* Numerous others. M. C. DALES, Oneonta, New York.

VARIEGATED BENNINGTON BOWL; POT-tery cow; pewter platter. *Landing Lafayette* gravy tray. Lyre and curly maple table. Mahogany slant-top desk. Melodeons, curly maple. MABELLE J. GRAVES, Fair Haven, Vermont.

HAND CARVED WOODEN INDIAN, LIFE size. Good condition. Has been painted by artist. Photograph submitted. GEILE BROTHERS, Madison, Indiana.

EXCEPTIONALLY FINE SET SANDWICH glass. Eagle cup plates dated 1832, five stars, other good marks. *Strad* violin 1713, best offer. Fine crotch mahogany high four post bed. Genuine antiques all original, private home. HARTMANS, 162 Third Street, Peru, Indiana.

STIEGEL FLIP, WATERFORD SALTS, POLY-chrome Staffordshire, books, tip-table, sideboard, chairs. Mrs. G. M. SALTA, R. 1, Riverdale, Goffstown, New Hampshire.

BLUE STIEGEL CREAMER, SPIRAL; \$75. Old blue fluted bowl; \$65. 6-inch Stiegel flip glass, paneled, etched top; \$40. 3-inch fluted Stiegel salt; \$25. Pair 6-inch old cotton stem wine glasses; \$25. Two fine Lowestoft creamers, one with twisted handle. Set of six 10-inch Wilkie plates, *The Valentine*, all proof. 12½-inch Wilkie platter, *Letter of Introduction*. PENN HIGHWAY ANTIQUE SHOP, 36 Cumberland Street, Lebanon, Pennsylvania.

MISCELLANEOUS

PRIVATE EXPERT ON GENUINE BRITISH antiques is prepared to execute commissions for American connoisseurs. Absolutely confidential. State requirements. Address: DR. MONTAGUE, Ph.D.; F.R.M.S., The Chilterns, Word's End, Aylesbury, England.

EMPIRE LAMPS: MR. GEORGE GRAY OF Sun Street, Waltham Abbey, London, England will sail on the *Cedric* from Liverpool on September 28th for New York with a large consignment of genuine Empire lamps, flower vases and lustres. Also a quantity of early English period furniture. Buyers of these goods can write for appointments to view. The lamps and china will be sold at Charleston. After September write G. GRAY, Fort Sumpter Hotel, Charleston, South Carolina.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with

the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked * will be found in the display pages.

CALIFORNIA

GLENDAL: KATHERINE D. BISHOP, 201 West Lomita Avenue.

CONNECTICUT

DARIEN: *MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.

DANBURY: *F. W. FUESSENICH, INC., 105 W. Wooster Street.

GREENWICH: *MITCHELL'S AUCTION ROOMS, 171 Greenwich Avenue. Auctioneer.

HARTFORD: *PROVINCE ARMS SHOP, 25 Lewis Street.

NEW HAVEN:

*W. S. BEEBE CO., 338 York Street. Reproduction of old brasses.

MALLORY'S ANTIQUE SHOP, 1125 Chapel Street. THE SUNRISE SHOP, 148 York Street.

WHITLOCK'S BOOK STORE, INC., 219-221 Elm St.

NEWTOWN: THE BARN ANTIQUES, Hawleyville Road.

NORWALK: *SILVERMINE TAVERN AND GALLERIES.

RIDGEFIELD: THE NOOK, Norwalk Road.

STONINGTON: *SHARSWOOD AND ROBSON, Farmholme.

WESTPORT:

*MARION BOOTH TRASK, 18 Compo Road.

WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

IOWA

OTTUMWA: MISS HESTER S. WARDEN, 109 West Main Street.

MAINE

AUGUSTA: MRS. S. M. HOLWAY, 10 Western Avenue. Antiques and hooked rugs.

BANGOR: THE THREE GABLES, 204 Broadway.

BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street.

BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street.

FARMINGTON: H. C. PEARSON, Brick House, Wilton Road.

OGUNQUIT: *Hare and Coolidge.

ROCKLAND: DAVID RUBENSTEIN, corner Main and Talbot Avenue.

SHEEPSKOT (Wiscasset): THE NELSON HOME-STEAD.

SKOWHEGAN: *FYSCH HOUSE, 224 Madison Avenue.

WALDOBORO: *WARREN WESTON CREAMER.

YORK VILLAGE: *THE OLD VILLAGE ANTIQUE SHOP.

MARYLAND

BALTIMORE: JOHN G. MATTHEWS, 8 East Franklin Street.

BEL AIR: BEL AIR ANTIQUE SHOP, ABRAHAM GREENBERG, Bond Street. General line.

MASSACHUSETTS

ACCORD: *QUEEN ANNE COTTAGE.

AUBURNDALE: *WAYSIDE ANTIQUE SHOP, 23 Maple Street.

BOSTON:

*NORMAN R. ADAMS, INC., 140 Charles Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*FINE ANTIQUE SHOPPE, 109 Charles Street.

*F. J. FINNERTY, 130 Charles Street.

*FLAYDERMAN & KAUFMAN, 68 Charles Street.

*FOSTER BROS., 4 Park Square. Reproduction of old picture frames.

*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

*MARTIN HEILIGMANN & SONS, 228 Columbus Avenue. Restoring and repairing.

*HICKS GALLERY, 18 Fayette Street.

*JORDAN MARSH CO., Washington Street.

*WILLIAM K. MACKEY CO., 7 Bosworth Street. Auctioneers and appraisers.

*GEORGE N. McMAHON, 33 Charles Street.

*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.

*OLD ENGLISH GALLERIES, 86 and 88 Chestnut Street.

*OX BOW ANTIQUE SHOP, 88 Charles Street.

*I. SACK, 85 Charles Street. Reproduction of old brasses.

*ISRAEL SACK, 85 Charles Street.

*A. SCHMIDT & SON, 567 Boylston Street. Old and reproduction silver.

*SHREVE, CRUMP & LOW, 147 Tremont Street.

*THE SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.

*H. STONE'S ANTIQUE SHOP, 301 Cambridge Street.

*ROBERT C. VOSE GALLERIES, 559 Boylston Street.

*YACOBIAN BROTHERS, INC., 280 Dartmouth Street. Hooked rugs.

BRIDGEWATER: FRANK WILLIAMS, 182 Pleasant Street. General Line.

BROOKLINE: *H. SACKS & SONS, 62-64 Harvard Street.

BUZZARDS BAY:

*W. W. BENNETT, Twin Gateway.

*MRS. CLARK'S SHOP.

DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

EAST GLOUCESTER: MRS. CLARA L. HARRINGTON, 262 East Main Street.

EAST SANDWICH: *TWIN GABLES, Eugenie Hatch, Kings Highway.

EAST TAUNTON: *ED WHITNEY, 1150 Middleboro Avenue.

FITCHBURG: *GERTRUDE B. CUSHING, 682 Main Street.

FRAMINGHAM: *WALLACE NUTTING.

GREENFIELD: MISS JULIA D. S. SNOW, 277 Federal Street.

HAVERHILL: *W. B. SPAULDING, 17 Walnut Street.

HANSON: F. E. CUMMINGS, Washington Street, Cushings Corner.

HINGHAM: *DANIEL F. MAGNER, Fountain Square.

HYANNIS:

*THE TREASURE SHOP, HELEN TRAYES.

*EUGENIE HATCH, 558 Main Street.

KINGSTON: THE KINGSTON ANTIQUE SHOP, Boston-Plymouth Route.

LYNNFIELD CENTER: *SAMUEL TEMPLE, Townsend-Sweetser House.

MARBLEHEAD:

MRS. JUNE HILLS HUNTER, 20 Circle Street. Glass and silver.

THE PETER JAYNE HOUSE, MRS. MARY E. WILLIAMS, 37 Mugford Street.

KING HOOPER MANSION.

*THE MARBLEHEAD ANTIQUE EXCHANGE, State Front Street.

MARION: *MRS. MARY D. WALKER, Front and Wareham Road.

MARSHFIELD: *CARESWELL SHOP.

MATTAPAN: *H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

MATTAPOISETT: *S. ELIZABETH YORK.

MEDFIELD: MEDFIELD ANTIQUE SHOP, West Main Street.

NEW BEDFORD:

*MRS. CLARK'S SHOP, 38 North Water Street.

*THE COLONIAL SHOP, 22-24 North Water Street.

NORTHBORO: *G. L. TILDEN, STATE ROAD.

ORLEANS: *THE SAMPLER, Monument Road.

PITTSFIELD:

*MISS LEONORA O'HERRON, 124 South Street.

*OSWALD'S ANTIQUE SHOP, 11 Linden Street.

PLYMOUTH: THE BRADFORD ARMS, 59 Court Street.

SOUTHBRIDGE: M. E. CHEYNEY, North Woodstock Road.

SPRINGFIELD: JOHNSON'S BOOKSTORE, 1379 Main Street.

STOCKBRIDGE: *EDWARD CROWNINSHIELD, The Old Corner House.

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WARREN: *C. E. COMINS.

WEST BROOKFIELD: YE OLDE RED BRICK HOUSE, LOTTA F. BLOUNT.

WEST FALMOUTH: *THE WEE HOOSE, Mr. and Mrs. P. T. CLULOW.

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WESTON: *THE PRISCILLA SHOP.

WORCESTER:

GATES AND GATES, 24 Charlotte Street. General line and collectors' books.

*THE OLD FURNITURE SHOP, 1030 Main Street.

MICHIGAN

DETROIT: *THE SIGN OF THE MERMAID, INC., 1014 East Jefferson Avenue.

GRAND RAPIDS: WHITE ELEPHANT SHOP, 517 Wealthy Street, S. E.

MISSOURI

KANSAS CITY: *CURIOSITY SHOP, 1901-1911 Main Street.

NEBRASKA

OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

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CONCORD: DERBY'S ANTIQUE SHOP, 22 Warren Street.

FRANKLIN: *WEBSTER PLACE ANTIQUE SHOP.

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HANOVER: *THE TREASURE CHEST, 4 Occom Ridge. English antiques.

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CLOSTER: CLOSTER ANTIQUE SHOP, Sara M. Sanders, Alpine Road.
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 LILIAN WILKINSON, O'Cro'Coc' House, 61 South Street.
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LIBERTY CORNER: BERYL DE MOTT.
MADISON: *BOTTLE HILL TAVERN.
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PRINCETON: *GEORGE BATTEN, 1 Evelyn Place.
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CORTLAND: *THE SAMPLER, 53 Prospect Terrace.
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ITHACA: *COLONIAL ANTIQUE SHOP, 308 Stewart Avenue.
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 *MRS. EHRLICH, 36 East 57th Street. General line.
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 *ISRAEL SACK, 114 East 57th Street.
 *MRS. SCHERNIKOW, 929 Madison Avenue. Hooked rugs.
 *SAM SEROTA, 440 Madison Avenue.
 *HENRY V. WEIL, 247-249 East 57th Street.
 *ADRIEN F. WELLENS, 648 Madison Avenue.
 *WEYMER & YOUNG, 143 East 57th Street.
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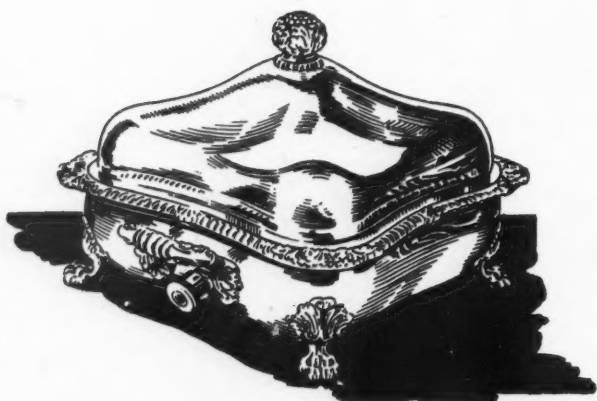
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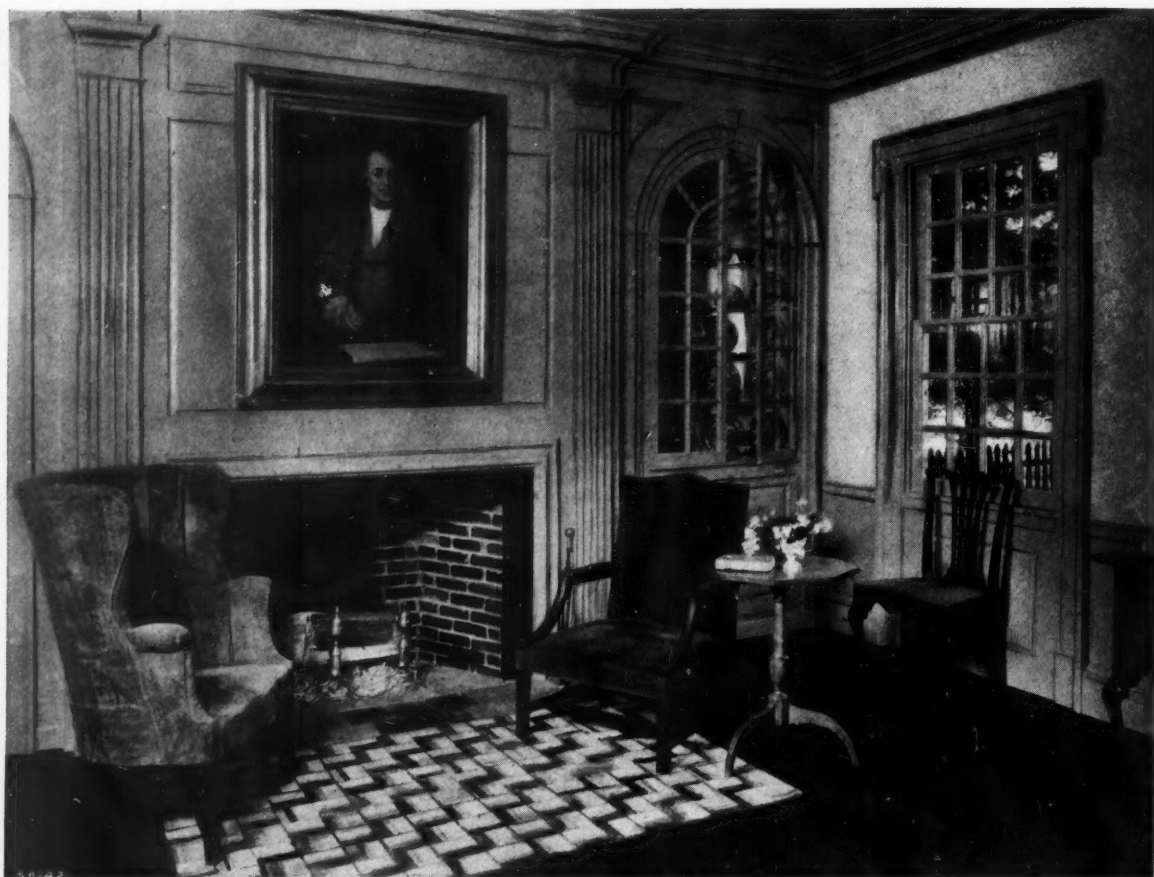
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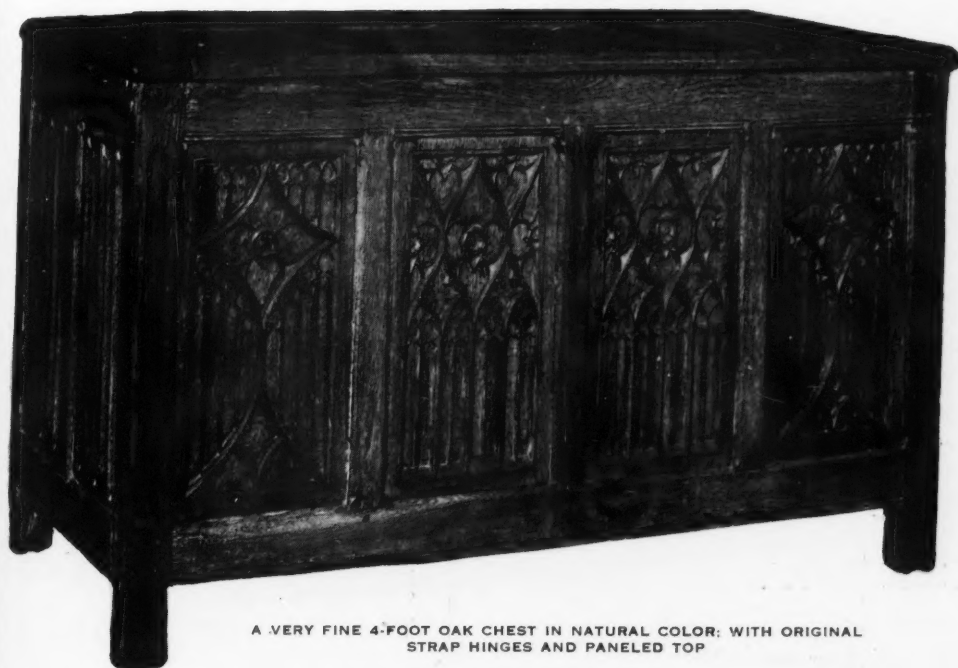
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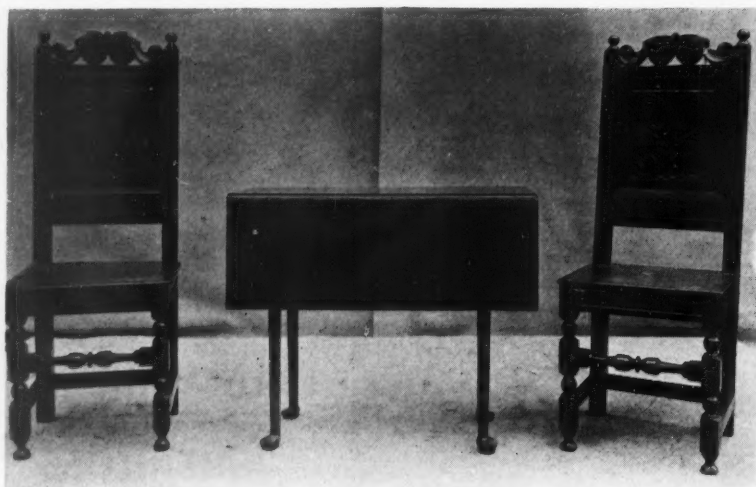
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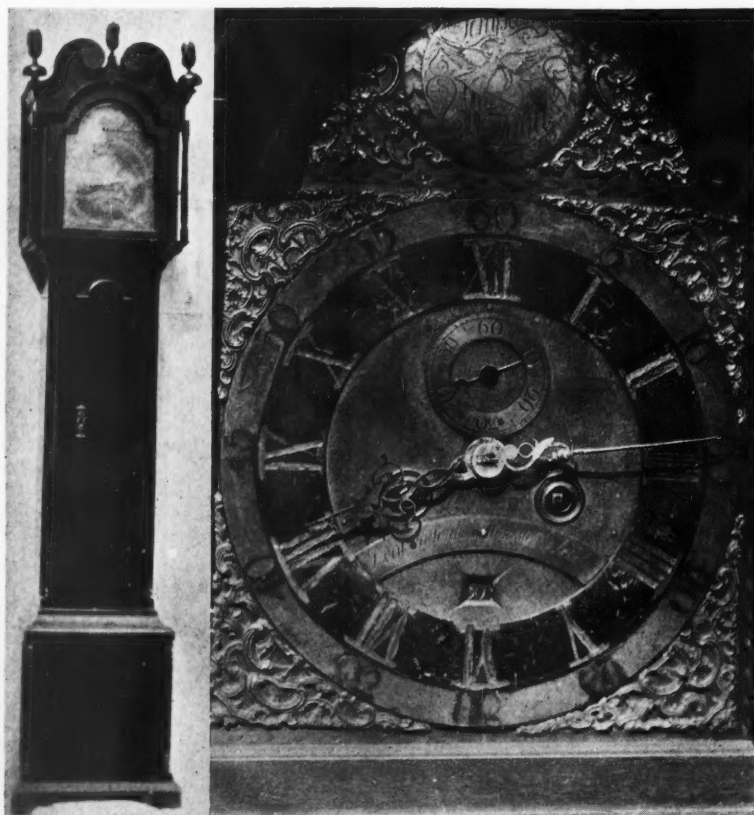


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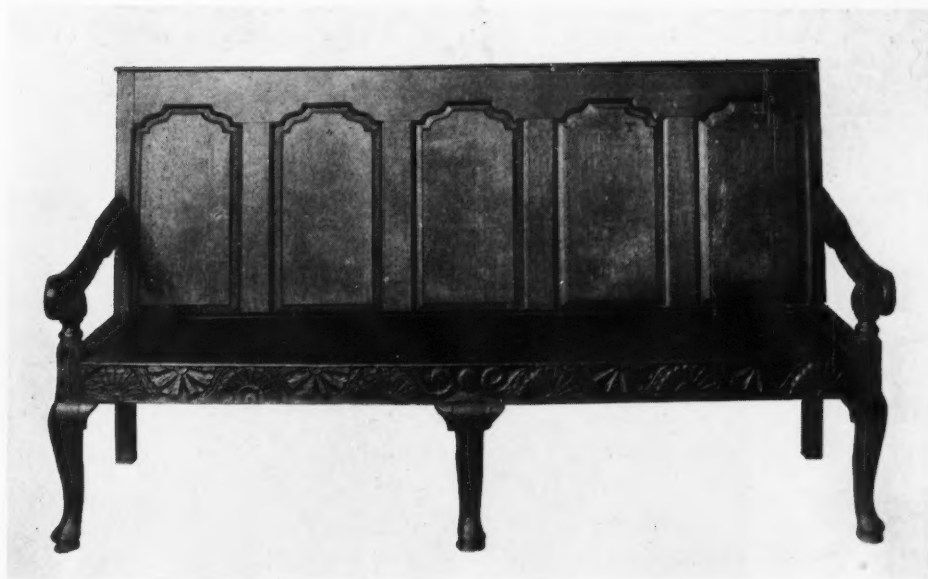
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CHARLES II SIDE CHAIR (c. 1670).

Of finely patinated oak. Needlework upholstery in warm and harmonious tones of brown and green. A desirable example.

ONE way of distinguishing English chairs of the Stuart type, here illustrated, from Dutch examples of the same period is by studying the spiraling of legs and backs. English chairs show the same kind of twist in legs, backs, and stretchers. In Dutch chairs this twist is one thing in the legs; quite another in the backs. In English chairs, further, the stretchers terminate, at each end, in a block which meets a corresponding block in the leg. Dutch chairs usually omit the terminal block of the stretcher. Since late seventeenth-century Dutch chairs are sometimes offered as of English origin, the above distinctions are worth bearing in mind.

It will be seen that the chair here pictured is, in all respects, true to type — a circumstance which adds material value to its obvious utility and decorative suitability in conjunction with period rooms where oak and walnut prevail.

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ANTIQUES

Vol. XVI OCTOBER, 1929 No. 4

It pays in dollars and cents to read *ANTIQUES* carefully month by month.

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